Can Playwriting Be Taught?

THE NEW YORK

DRAMATIC MIRROR

DECEMBER 3 1913

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The critical moment in "To-day," showing Marie Wainwright, Alice Gale, Edwin Arden and Gus Weinberg from left to right

WELL-KNOWN FACES OF THE FOOTLIGHTS

THE NEW YORK
DRAMATIC MIRROR
ESTABLISHED JANUARY 4, 1879

VOLUME LXX NEW YORK, WEDNESDAY, DECEMBER 3, 1913 No. 1824

EMERSON DECIDES THAT DIRECTING IS WORK

HAVE you thought of stage direction as the pleasant exercise of one in the position of Alexander Selkirk, "monarch of all he surveys?" Then take it from John Emerson, stage director for Charles Frohman, playwright and star in The Conspiracy, it is devilish hard work. Understand him, please. He does not mean that it is unpleasant—only difficult. The work of the stage director appeals to him as the most interesting of the theater because, he says, of its great diversity, because it touches other arts and fields of knowledge at so many points.

"Knowledge of a director should be encyclopædic," is his first dictum. "But as this is practically impossible, the next best thing is the ability to use other men's brains, and above all, to know where to find them. The reason that familiarity with so many lines of endeavor is necessary, is that he must scrutinize and pass on every detail of a theatrical production, from the painting and decorating of scenes and color and designs of costumes, to the inflection of the actor's voice and his manner of sitting in a chair.

"Take, for instance, an act of The Runaway, which Charles Frohman produced with Miss Billie Burke in the title part. The scene was in an artist's studio in Paris. It required very expert handling. In the first place, the character of the artist had to be considered. He was a real fellow, with brains and initiative, and an advocate of the newer school of painting. Some knowledge of what the new school stood for was necessary. That required considerable study, and conference with several painters, not only here, but in Paris, that all the pictures and decorations in the studio might be in keeping with the artist's notions. Then we had to remember where the studio was, which meant visiting several places of the kind in Paris. As the characters were all French, a Gallic manner was imperative, to say nothing of style of make-up, and the distinction to be made between the metropolitan artist and his friends and the little girl from Brittany who came to visit him. Besides these things, there was the architecture of the room. It must be French and not American. The gowns of Miss Burke and the other ladies had to be borne in mind. They must conform to time and place, and yet the color scheme of settings and gowns must be harmonious. So, altogether, there were just a few things for the director of the play to think of. This was only one scene in a play requiring three."

Now we have our first opportunity to look at Mr. Emerson for himself. His manner of thinking is rapid, and we have had enough to do to follow him. A fund of nervous energy characterizes his movements. Not for a moment is he still. Of course, he is sitting down, but now his hand toys with something on the desk before him, then it is a twist of his head, and again a rapid tatoo of his foot upon the floor. A swivel desk chair on a universal joint sways him back and forth at will, which is to say, quite often. In appearance he is smooth-shaven, dark complexioned, tall and attenuated, with long artistic fingers, close, deep-set, restless eyes back of gold-rimmed spectacles, and with straight, high forehead. He has been balancing himself all this while in his chair, with his finger-tips against the edge of his desk.

Now he speaks again. Two distinct functions of the stage director are being separated. First there is the real duty of carrying out the ideas of a dramatist who has done his work properly. Then comes the obligation to correct the ignorant or careless composition of the playwright who is unmindful of his trust.

"The better the author," says Mr. Emerson, "the more experienced and capable he is, the more willing to leave his production in the hands of the expert producer. Now the plays of George Bernard Shaw are full of the minutest directions. They are prefaced by thorough descriptions of all characters and the manner in which they are to be played. In Shaw's case, all there is for a director to do is to carry out his ideas. The tendency to-day is to leave as much as possible to the producer. He has the play absolutely before his eyes and not in an abstract conception similar to that of the author when writing his composition.

Bangs, N. Y.

JOHN EMERSON.

"It is the new, untried author, with his first play, that is the bane of the producer's existence." Mr. Emerson, thinking of the manifold duties of the director, has broadened as we listen and called him a producer. To object would be hair-splitting, for the importance of the distinction may be described as only so-so. "An author has an idea in dramatic form to be edited. That implies disputation of points. Either the producer or the author has to step out at rehearsals. Nine times out of ten it is the author." This said in the most off-hand way imaginable. "The critical faculty is difficult to exercise, but the director must have it. His work is not confined simply to producing. More often than not, he is obliged, especially with an inexperienced author, to actually rewrite the play. Frequently he gets no credit or emolument for this work, except, perchance, the hatred of the author. Fortunately the custom is growing—and, of course, I approve of it—of giving the producer a share of profits or a small royalty in addition to that of the dramatist.

"There are no real rules for stage direction. Rules of thumb that I learned when I first went into the line I have forgotten. That when one actor speaks, all the others keep still, for instance, is a rule only in so far as it is true in real life. It is not a convention of the stage. If it were not true in real life, it would not be incorporated in the best practise of directors.

"The aim of the producer is to obtain different treatment for each type of play. That is, in farce, to insure situations peculiar to the form. In fact, each play may even be said to require its own treatment. Farce must be played as farce, and so on. In treatment, farce is the nearest to tragedy."

We express surprise, but Mr. Emerson refuses to retract.

"It is nearest to tragedy," he reiterates. "Farce is not necessarily probability, but possibility. And, like tragedy, it must be played with dead seriousness for its best effect.

"Authority is an absolute essential in directing. That, however, does not mean brutality. Rather, it may be called the ability to command respect. Directors who exercise brutality are outside the pale. They are not directors at all. It stands to reason that a director must be gentle in manner." So convincing is Mr. Emerson that he has only to add the word "firm" to impress us as a very *pater familias* of stage representation. "In the first place, the director, in dealing with the actors, is engaging with temperament, and manifestly he will find his people easier to work with if he puts them in the best frame of mind. Ordinary directors disdain the actor. That is a mistake. Also a drawback. The best thing is for the director himself to be an actor. It may be said that it is important for him to be so. The better actor he is, the more he will be respected by his company. A teacher of painting has far more authority if he is also an artist.

"The stage is in a state of revolt." Mr. Emerson glances briefly from his angle, at the dramatic situation. "These poetic plays that are fostered here and there represent a phase of the drama, but they do not stand for all. You cannot make a meal out of caviar and lady-fingers."

ARTHUR EDWIN KROWS.

White, N. Y.

FROM "THE BEAUTY SHOP," RAYMOND HITCHCOCK'S NEW MUSICAL COMEDY.

CAN PLAYWRITING BE TAUGHT?

By W. T. PRICE

"Reading and writing come by nature."—Dogberry, in *Much Ado About Nothing*.

IN view of the constantly recurring and recent attacks on the affirmation that Playwriting can be taught, may I not, as sententiously as possible, say something?

The divergence of opinion on this matter, about which there is no real disagreement, comes, as in every useless argument, from a misstatement or misunderstanding of terms. The misapprehension, in this case, was flung into the world by the axiom, fashioned by Horace that "The poet is born, not made," a saying that has made more fools than any other single sentence ever uttered.

Leaving out of account the detestably narrow meaning of "poet," let us assume that it applies to him who can create. Whether it be a means of accomplishing wireless or aerial navigation, he does it through a process of thought, and "a process of thought" is a definition of playwriting itself. Certainly the man who does any of these things must be capable; but no man was ever born with any special instincts or knowledge that enabled him to do these things without going outside of himself and studying the laws of that upon which his mind works. Neither the Wrights nor Marconi or even Edison reached their achievements in any other way. Art is developed so, and when a particular art is established, it exists independently of the man, existed before he was born, and will continue to exist after he is dead. He must learn that art. He cannot be born with the knowledge of it.

The universe, the world, is governed by laws. Even ordinary business is so governed. No business man entrusts responsibility to the inexperienced. The business in the art of playwriting is not exempt. It must be learned. In the practical sense, then, the dramatist is not "born," but is born again. It is my experience and observation also, that with or without the aid of books, with or without the personal aid of teachers, the dramatist, each time, must discover anew, with glad surprise, the laws of his art. If he denies this, he is not, in such preposterous vanity, a true artist, and the time will come when, as he is seen coming down the street, people will make haste to get on the windward side of him.

Admitting that the dramatist must have capacity to begin with, how much capacity must he have? The malodorous dramatist to whom I have just referred, would have you believe that this capacity or instinct is a kind of holy spirit, indivisible into degrees, and shared in equal degree, let us say, with Shakespeare. In view of that absurd pretension, it is hardly necessary to say that being "born" does not cover the whole case for the dramatist. A dramatist writes twenty plays and has them produced unsuccessfully, reaching success with his twenty-first. To what extent was he "born" up to the time of his success? It is a simple sum in elementary mathematics.

No dramatist can say that he has never learned anything. If he has learned little, he can learn much, and if he learns much, he can learn the whole art, without previous exact knowledge, from the beginning. My experience with pupils is that he is the best student who does not "know too much" with which to start. He is the one who becomes fascinated with the beautiful study and the most potential of all literary arts. Playwriting is an art or it is nothing, and any art may be learned, and what may be learned may be taught. Painting, sculpture, music.

The other day died Mme. Marchesi, "who taught Melba." Taught Melba how to sing? How else can you describe it? What do these singers spend years for, at labor and expense with these teachers, if it is not to learn and be taught? Mozart, Beethoven, all the great musicians, men of genius, speak with gratitude of their teachers. How is this? Are the teachers of playwriting only to be called charlatans? Cannot one give his mind, his soul, his labor, his experience, his knowledge and his art to his pupils? In the face of this testimony of all genius, students, what right has the dramatist to twist and befog the issue as to the teaching of playwriting? The teacher of playwriting can teach the art, the process of thought, logic, imagination, morals, taste and everything in so far as anything can be taught.

The more genius a student has, and I have had several of genius, the more valuable to him is instruction. Of course, if he has the idea that "Genius knows no law," he is hopeless. Yet, in that case, he is not a genius, for genius knows the law or takes to it at once. He may not know the law as an art, but the genius is a true child of art, docile and obedient. He may ignore rules here and there, convention; but he knows that he does not create these laws.

But it is said that So-and-So would have learned "anyhow." Possibly; but not if there were no books, no theaters, no critics (yes, I include the critic, for if he is not a teacher he is nothing), or any of the many means of learning. Without these means, it would take So-and-So, in order to learn, about what it took mankind in the beginning, namely, a considerable number of centuries.

But that a man can learn it "anyhow" only proves that playwriting can be taught. All these dramatists, managers, stage-managers, actors, (why not add scene-shifters?), who look with contempt on a man professing to teach playwriting, all of them, to a man, think they can teach playwriting. Of course they can, Why not? Some of them can teach parts of it, beyond question. Couldn't Belasco teach you something? Couldn't Broadhurst, Veiller, Milton Royle, and these others with their lips curled, teach you something?

In order to make you believe that they are endowed with the holy invisible spirit of the drama, they yield, in the argument, inch by inch. They make flash attacks in every direction. If a teacher can teach playwriting, why doesn't he write plays? Does it never occur to them that a judge on the bench is actually forbidden to practise law? Does it ever occur to them that there are thousands upon thousands of people in the United States who have just as much natural capacity as they have, and that they do not write plays for the simple reason that their activities are engaged in something else? These pretenders to the holy spirit, in their desperation, go from one argument to another. They say that there are some people whom you cannot teach. That is very true; but who pretends to be able to teach such people for a price? How do you know who can or who cannot be taught? You must give your student time and training and opportunity to "deliver the goods"—or fail. No teacher can be a fortune teller or an insurance agent. To a certain extent, however, his institution may be a sanitarium, and it is doing good service in that capacity. A school of playwriting is not different from any other school. It professes no more and no less. The school of watchmaking in Geneva trains its workmen for three years before it finally decides as to their fitness; and even then it must make mistakes. One may make a study of playwriting for several years, appearing not to be able to get a grip on principle and its application, and suddenly they may turn a corner and see it. The most successful playwrights have had to learn by repeated failure. The playwright seems to be the only man in the world who claims that his art is born in him and not learned by him or taught to him by anybody. Actors make no such claim. The stage-managers would haul them up short if they did.

I repeat that no one engaged in the honorable pursuit of teaching playwriting undertakes to make the hopelessly blind see or the congenitally dumb to speak, or people to hear who have no drums in their ears, or grow hair on the head of senility.

ALAS! POOR YORICK

BY MONTGOMERY ANDREWS.

I notice in the New York *Times* of to-day an assertion that one of the most pretentious road shows has been closed solely because the salary list was so high as to make profit impossible, even when playing to $10,000 a week. This is indeed a sad state of affairs, and to the man in the street who fails to analyze the situation the poor managers apparently merit a great deal of commiseration, and the cruel lack of feeling on the part of the man or woman who earns a living on the stage should be properly deplored.

But when analysis is begun, doesn't it seem a peculiar thing that while in every other walk of life, outside of a few unionized trades, salaries are at their lowest ebb and the supply of labor greatly exceeds the demand, the actor should be getting so vastly increased a stipend as to cause an attraction that draws $10,000 houses to operate at a loss? The question at once arises: Is this the case at large, or merely in one or two instances? Or if true in the majority of cases, what is the cause that produces this effect?

Upon careful consideration of the latter query it seems not altogether impossible that the managers are themselves to blame; that they have specialized so long in a certain brand of labor, and have turned up their noses so long at talent which fails to bear a certain distinctive trademark which they seem to have arbitrarily adopted, that they have themselves established an aristocracy of labor, a sort of guild, the members of which have grown, under managerial encouragement, so imbued with the belief that they are without peers in their particular line that it is a matter of course for them to demand and receive salaries which in the olden days would have seemed beyond the dreams of avarice.

Here is my proposition, presented in such terms that all may run that read it: Any of us who know aught of the stage must admit that in those olden days there was competition among those who made the stage their livelihood, and a competition, at that, of merit rather than of "pull." Broadway, as we of to-day know it, was still embryo in the womb of Time; the hall-mark of stardom was not conferred from Forty-second Street—and yet "there were actors then" the like of whom to-day are mighty hard to find.

Sarah Bernhardt in a tent recently seemed to us rather out of place, but how few of us have so poor a memory or are so ill-read as not to know that many of the greatest stage characters of all time were found among those who "barnstormed" in their early days, and sometimes all their lives; that the largest number of them were not city folk, but provincials, who learned their art in the hard school of experience, and that it mattered not, when this century was young, whether a man hailed from Piccadilly or Newcastle-on-Tyne, if he could act and carry his audience with him in the calm or storm of his emotions, as a true actor must do.

Can there be any question that we have on the stage in 1913 no Irving, no Booth, no Macready; and that there seems to be no possible successor to these great mimes in sight, with the possible exception of the undeniably brilliant Forbes-Robertson, who certainly cannot be claimed as a product of the Great White Way? It merely necessitates a trip "across the pond" to realize that our New York stage is, to those Europeans who know, a stock for jest and ridicule, and that many of our select Broadway coterie of stars, unheralded and judged on merit alone, would be booed off the stage at Her Majesty's, or even at some of the music halls. In saying this I am not forgetting that a certain class of the British public has gone wild over American ragtime, any more than I am forgetting that the recent deluge of

prurient drama in New York has demonstrated that there is an audience for that kind of thing in America. The fact remains that intelligent people abroad disapprove of and refuse to support the system of alleged "stars" and machine-made actors which we find in New York. A "paper" house to the foreign manager is worse than no "house" at all, and he is loath to resort to such means to give a favorite a "name"

Our managers must know this. I can't conceive that they have not yet learned that what the real public wants is real acting, and that does not mean "press work," sniping, nor turkey-trotting electric signs—that a man is an actor only when he has proved his ability to act, and not when the influence of a friend of a friend of somebody's third cousin gets him a place in some "big production" and gets him, under the care of that same nurturing influence, on the road to "stardom." But if they have realized this, why is it the case that it is at present impossible for one who has not received the "Broadway" hallmark even to get his name listed by the agencies that supply the New York stage? How is it that even when the little brood of favorites that they have nurtured under their wing threaten to eat them out of house and home by their exorbitant salary demands, they still cannot seem to believe that it is possible for one hitherto outside the metropolitan pale and who has "never played Broadway" to serve them just as well and faithfully as their own pets have done in the past?

In the name of common sense, isn't it barely possible that out in Oshkosh or Painted Hat there may be some mute, inglorious Booth or Barrett, or at any rate some one with at least the very small modicum of talent necessary to outshine some of our made-to-order luminaries whose "runs" are constantly being prolonged to twice their real length by the judicious use of "paper" and advertising? Why mayn't we candidly acknowledge that there are at least a few among the thousands of unknown aspirants who besiege the shores of our agencies and whose hopes are often wrecked on the shoals of "fake" theatrical schools, who might, if given the opportunity, help in some wise to relieve the pitiful situation in which the "men higher up" find themselves.

Wouldn't it at any rate be worth while for one or two of the managers to instruct their agents to let down the bars a bit, to pack in the Cain's storehouse of their memories for a while the fetish of "Broadway experience," and give to those applicants who appear to have brains and aptitude, and yet lack the brand of the White Way on their foreheads, a fighting chance to get in the game and make good?

There must be some manager far-sighted enough to see that this would be the quickest and cheapest way to end their famine of talent and the reign of high salaries which their own conservatism and unwillingness to believe in the man whose work has been done outside of Broadway has brought about.

AMATEUR PLAYWRIGHTS

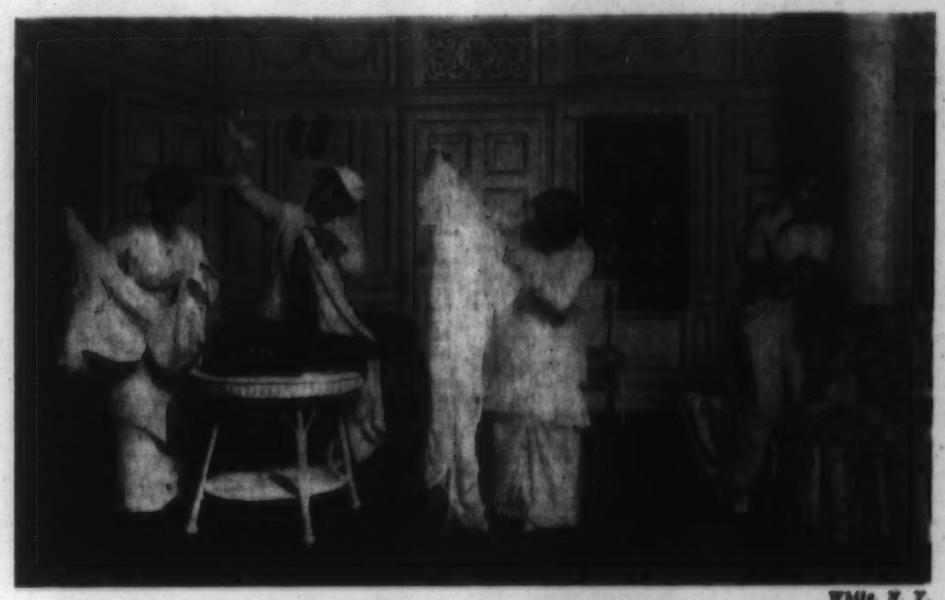
It is strange that when men or women of ability, dispassionate, sane in their private or business lives, essay playwriting, they usually throw all common sense to the winds, and complacently turn in to some manager's desk what are frequently the most puerile and hopeless of dramatic offerings. They have done their work in all good faith, too. Therefore they generally take their rejections with a poor grace. One can only imagine that this temporary, seeming aphasia (is it?) is the result of that very common and universal belief that as the theater is a place of recreation, its work must be play. The pun was not intended.

"Amateurs" is not a stigma of inability—necessarily. One who is clear-headed, open to conviction, fairly well educated and willing to work hard, very hard, has a fighting chance of becoming a successful playwright. Knowledge of the physical stage in detail is useful, but not essential. Actors who write usually fail because their pieces lack unity. Naturally their pieces are animated, as a rule, filled with good lines and "business," for they have what is so often lacking in the layman—a keen appreciation of the value of the present moment. But they see their plays in detail only, not as unified wholes. The layman amateur has what the actor usually needs—unity of plot. Of the two, however, it would seem that the actor is better off.

AMONG OURSELVES

ONE evening last week as I sat alone during the second intermission—my escort having quietly but unflinchingly determined that his companionship after the first act was a symbol of courtesy deserving its unquestioned reward at the conclusion of the second by a presto flight to the realms of smoke, drinks and free lunch—I suddenly experienced a sense of thirst. This was not the result of a Friday dinner, nor a reminder of the alacrity with which the clock hands had run around to five the morning before, or should I say after? It was a perfectly natural sensation such as is liable to overwhelm most anybody at most any time. And my subconscious self called for Croton. Not being one of that favored species permitted to carry a hat and cane and so sally forth for an assault on the water-tank, usually to be found in some convenient, inconspicuous corner near the door where none need fear to be seen, I thanked Heaven for the thoughtfulness of theater managers in general and glanced about for a uniformed urchin swinging a nickel-plated tray.

Despite the dramatic warning fathered by Mr. Richard Bennett, at that moment I felt emboldened to fight all the germs on earth assembled on the rim of a glass or paper cup for the sake of a thimbleful of water.



White, N. Y.

JOSEPHINE LOVETT, ALLISON SKIPWORTH, VIVIAN MARTIN, AND ALEXANDRA CARLISLE IN "THE MARRIAGE GAME."

The orchestra was playing a merry air and my spirits rose, but they fell again as I noted that the water-boy preferred a Hesitation waltz tempo to the International ragging of the musicians.

He took a long time to supply the demands of the first three rows. Then he skipped like a butterfly from one favorite to another in Row C—utterly unconscious of the anxious eyes fixed upon him—eyes that were counting the filled and empty cups.

At last he hurried toward me. Just as I reached out my hand to beckon him, a brilliant thought overcame him. He turned back and collected the empties.

At last he came within hailing distance.

"Water!" commanded an assortment of voices with the impulse of the Ancient Mariner.

"Be back in a minute," replied the heartless fellow as he hurried past, knowing as well as the thirsty ones knew that he wouldn't have to because the curtain would be up.

From which little experience I concluded that all the thirsty people are supposed to sit in the first six or seven rows.

In a criticism of The Strange Woman one of our well-known critics rather made fun of the idea of such a fuss being stirred up because of the buggy ride suggested to the foreign lady by Walter Hemingway. Evidently the critic had never spent much time in a village, else he would have understood the playwright's complete conception of the ways and means of the folk who inhabit such communities. The buggy is in itself a simple, harmless-looking conveyance, but its significance is as great as going to church and prayer meeting.

Anybody may be invited to a buggy ride. But there are such subtleties, such intricacies! The difficulty comes in knowing whether to accept or decline. The Strange Woman had sense enough to reject the dashing Hemingway's offer. Much depends upon the woman, but more on the sort of man who does the inviting. The minute Uncle put on his bold vest and Prince Albert I knew he was the type described by wary village mothers to their daughters as wild, which, summed up, means loving whisky, buggy rides, and pretty girls. The quintessence of devilment, according to Hemingway's way of thinking, was a buggy ride.

He didn't stop to consider that it might not appeal to the lady in question, or that she might be too wise for him, having taken rides of much more improved style than the old-fashioned buggy—and that a high-powered French car would have been more to her liking. I once visited a town out West and while taking a buggy ride—oh, quite proper, I assure you—was told of the buggy rides indulged in by two of my best friends some twenty years ago. I was even shown the little corner store where they slipped in for a wicked glass of beer. Shocking! Be sure your sin will find you out! So, you see, a buggy ride offers possibilities. It isn't all wild roses and new-mown hay.

As far as The Strange Woman was concerned, I must say I thought she gave every reason for that buggy invitation. Not even in these advanced-thought-times can a woman go about with ideas so frankly advocating an elimination of all conventionality and expect to get away with it—at least, not in our less civilized communities, such as Delphi, Iowa. A woman supposed to possess such a phenomenal understanding of everybody and everything would never have ventured upon the limited precincts of Delphi.

May I tell you just what I thought of The Strange Woman? To me she was as irritating as the adventuress in the yellow-backed novels we used to read behind our mother's back. Such women always knew what everybody else intended to do or say, and they were prepared for the slightest move.

All very fine—in novels—but did you ever try it yourself? I often thought how wonderful life would be if we could always have the mind-reading ability that those women possessed. From the beginning of the play The Strange Woman was described as marvelous, wonderful, fascinating, highly intellectual and all the other superlatives—an amazing creation, in short.

The question came to me as I watched her, would she have been so wonderful as described had she been surrounded by others than country bumpkins? And why didn't the playwright have the courage to make the mother a caricature also? How did the mother happen to escape a village moulding? She hadn't had the advantage of a trip abroad like her son. Do you know why The Strange Woman didn't take that buggy ride? It wasn't because of a shock to her sense of propriety. The playwright had already demonstrated that she didn't care about conventions at all. It was because she didn't want to.

I must give The Strange Woman credit for one thing, although the marriage ceremony—mumbled words is the approved modern term, I believe—meant nothing to her and the man she loved, still they wished to tell his mother before beginning their new and original life. I couldn't figure out why they went to so much trouble and traveled such a long distance from that dear Paris. It seemed so expensive and so unnecessary. What do you think about it?

Gertrude Elliott's Portia was quite the most jolly interpretation of the role I have ever seen. I don't mean to say she established an exquisitely artistic or any super-imagined ideal. But she was real, and the audience liked her. Everybody had such a pleasant time at Portia's house, for the hostess knew how to combine formality with informality. Portia is supposed to be a blonde and Miss Elliott carried out the poet's fancy by means of a wig of long, yellow hair, which was vastly becoming. As the young doctor of laws, she disguised herself by the use of her own dark locks. At no time did she attempt to be over-impressive, either in voice or pose, in the telling speeches. She was thoroughly modern and yet maintained the charm of the character of olden times.

I must confess it has always been difficult for me to understand why Bassanio and Gratiano fail to recognize their lady loves (as ordinarily made up), especially in the scene following the trial when they chat face to face. In this day when nothing is taken for granted and we permit so little dramatic license, one must possess unusual imagination in order to understand this oversight of the lovers. But, perhaps, we do not sufficiently honor Lessing's rule that, in a theater, we must think what the playwright would have us think.

(*Continued on page 9.*)

THE FIRST NIGHTER

Madame Kalisch in "Rachel"—"Hop o' My Thumb" at the Manhattan—"The Misleading Lady," Neither Flesh, Fish Nor Fowl—Louis Mann in "Children of To-Day"—"The Whirlpool"

"THE WHIRLPOOL"

Play in Four Acts by Henry Irving Dodge. Thomas E. Shea. Prospect Theater, Nov. 24.

Dudley Rutherford .... Thomas E. Shea
Harry Malcolm .... John E. Gilbert
Simon Wagstaff .... Jack Amory
Richard Higgins .... William Dickerman
Detective Kane .... James J. Cassedy
Detective Henderson .... Frank E. Armstrong
Mrs. Wilson .... Iola Munro
Conrad Schultz .... W. Lee Nichols
Servant .... Miss Clara
Alice Coventry .... Charlotte Burkett
Bessie Wilson .... Frederica Going

The new drama by Henry Irving Dodge, the author of The Higher Court, the first play to be put on by the Federation of Theater Clubs, is a welcome relief from the flood of sex plays that have come down in such a smothering flood. It is a crook play, to be sure, and there has been no lack of these, but it has the distinction of an idea, an idea that, while not exactly new, is yet radically different from any shown on the New York stage during the past season or two.

The story details the curious obsession of Dudley Rutherford, Judge of the Criminal Court, which makes him live half his life as Jim Robinson, a diamond thief, and the other half as the distinguished and respected jurist. So much power has this wonderful stone over him, that he steals all diamonds that are brought near to him. As the thief he has fallen in love with Bessie Wilson, a sweet, young and innocent stenographer, who is entirely unaware of the prepossession of her suitor. To her he gives his loot. Detectives trail him to her home. There he is caught, but while his startling likeness to the judge is remarked, he is not recognised. By his knowledge of the shadowy past life of the detectives he escapes, and through sheer force of will overcomes his terrible weakness, relegates "Jim Robinson" out of his life, marries Bessie, and lives happily ever after.

This admits of many tense situations which are fully taken advantage of. The cunning of the thief, the cleverness of the detectives, with their dictagraph and other paraphernalia, the contrasting types of character, each strongly individualised, provide a series of capital scenes that hold the large audience from start to finish. It is not to be denied that there is much of the mechanism of the theater about the piece, but it is cleverly written mechanism that works with surprising smoothness. What is not probable at second thought is always plausible for the time, and that is all required for that type of play. An air of verisimilitude is present throughout, and that implies real ingenuity on the part of the dramatist. Mr. Dodge knows how to write scenes, and that is a rare qualification for playwriting success. The Whirlpool is, in its way, a highly creditable piece of work.

The third act of the play shows Thomas E. Shea in a new character, that of a cynically humorous man. Mr. Shea is decidedly successful in that, and entirely consistent in the remainder of the part. Frederica Going is pleasing as Bessie, if not always sincere. She made her points, but little more. A good comedy part, a Wilkins Micawber type of comedian, was given by Jack Amory, who played Wagstaff, a capitalist. The other principal role, that of Detective Kane, received the improving attention of James J. Cassady.

"HOP O' MY THUMB"

Extravaganza by George R. Sims, Frank Dix, and Arthur Collins. American Version by Sydney Rosenfeld; Music by Manuel Klein. Manhattan Opera House, Nov. 26.

King of Mnemonica .... De Wolf Hopper
Tango .... Ralph Austin
Trotter .... Walter S. Wills
The Kow Zebra .... Messrs. Schrode and Harris
Datas } .... Neal McNeal
Joseph }
Ogre .... Albert Hart
John .... Charles M. Hinton
Hilario .... Viola Gilette
Mirabelle .... Eva Fallon
Bess .... Texas Guinan
Jenny } .... Marie Clifford
Marie }
Baroness Chicot .... Rose Snow
Hop o' My Thumb .... Iris Hawkins
Hop's Brothers—
John Henry .... Martha Ehrlich
Arthur Herbert .... Winnie Ritchie
George Frederick .... Leah de Plean
Richard Arthur .... Lillian Barry
Joseph James .... Caroline Duffy
Walter William .... Eunie Farrington
The Six Princesses—Misses Shields, Truppel, M. Leishman, A. Leishman, Rogers, Crook
Living Statues .... The De Serris
Immortals—
Amber Witch .... Flavia Acaro
Fairy Forget-me-not .... Bertha Delmonte
Voice of the Night .... Edith Gordon
Fairy Love .... Edna Fenton

Whatever else may be said of the London spectacle produced here by Messrs. Brady, Comstock and Gest by arrangement with Mr. Arthur Collins, it has the prestige of some big names in the cast. Sundry of the principals of the late Gilbert and Sullivan Opera company are conspicuously in evidence as fairy queens, cavaliers and kings, bridging the gulf between opera and extravaganza with perfect assurance and success. I'm sure the realm of the spectacular has no finer figures to show than Flavio Acaro and Viola Gilette, while they can at the same time sing anything from grand opera down to Mr. Manuel Klein's music, which is a feat not easily surpassed, for Mr. Klein's musical setting of Hop o' My Thumb is about the most unmelodious treatment that has been bestowed on any pretentious offering in a long time. That, however, is not its only peculiar feature. The programme informs us that the spectacle is presented "intact," as done in London, yet bristles with names of home talent which can hardly have been associated with the original production. Mr. Sydney Rosenfeld, we are told, wrote the American version. As Mr. Rosenfeld at one time was chief purveyor of topics to Mr. Hopper, it was perhaps fitting that he should be brought into the production to cater to the lofty comedian's special needs; but I hope he is not legally responsible for some of Hopper's little *entre nous* with Conductor Klein and the audience, which contributed little to the diversion. However, it may be extenuatingly set down as gospel truth that there was little for Hopper to be funny in, on, or about, as the king who has lost his memory.

Besides these notables, the cast contained the names of Eva Fallon, late of The Purple Road, and Texas Guinan, who stands a glorious vindication of a certain obesity cure, having lost nothing by losing forty pounds and making the weight of a vivacious singing soubrette easily. A decided little artist appeared on the scene in the person of Iris Hawkins, a duodecimo edition of Marguerite Clark, who played the title-role.

The spectacle will make a fine holiday entertainment and probably stay a while after New Year's. It is a great big extravaganza on the familiar story of the poor woodchopper who took his seven sons into the forest to lose them. Hop o' My Thumb, the youngest, is also the wisest, and strews bread crumbs along the way as guide marks for their return. It is the special province of extravaganza to deal in big effects, so two very comical bird tramps, Tango and Trotter, are introduced, who pick up the crumbs and throw an added burden on poor little Hop of getting his brothers out of the way and clutches of a sinister ogre who prepares to have them served at a private dinner *au naturel*. The fine old folk story is embellished with a romance between the gallant cavalier Hilario and the king's long lost daughter Mirabelle, which leads that audacious young blade into many hair-breadth adventures. The seven-mile boots are introduced, too, and really a wonderful effect is achieved with a beautiful group of living statues by the De Serris Troupe, which forms the finale of the first act and is something to marvel at. A variety of specialties are introduced and one splendid scene succeeds another in rapid order.

"THE MISLEADING LADY"

A Play in Three Acts by Charles Goddard and Paul Dickey, Authors of The Ghost Breaker. Fulton Theater, Nov. 25. William Harris, Jr., Manager; Holbrook Blinn, Stage Director.

Jack Craigen .... Lewis S. Stone
John W. Canell .... William H. Sams
Henry Tracey .... Robert Cain
Sidney Parker .... Albert Sackett
Stephen Weatherbee .... John Cumberland
Keen Fitzpatrick .... Everett Butterfield
Boney .... Frank Sylvester
Tim McMahon .... Albert Sackett
Bill Fagan .... Henry Thompson
"Babe Merrill" .... George Abbott
"Chesty" Sanborn .... Robert Graves, Jr.
Helen Steele .... Ines Buck
Mrs. John W. Cannell .... Alice Wilson
Jane Wentworth .... Gladys Wilson
Amy Foster .... Jane Quinn
Grace Buchanan .... Frances Savage

It is seldom that such pressure is put on human credulity and patience as that exercised by The Misleading Lady, with which the Fulton started off last week. The play is a conspicuous demonstration of the rule that it isn't enough to have a good idea for a foundation unless you have the ingenuity to create situations and color your characters so as to drive your thesis home. The piece contains a good idea, but is neither drama, farce, nor comedy.

This good idea at the base of the action develops in the first act, when John Craigen proposes to Helen Steele at an evening party and discovers that he has been led to propose as the result of a wager by Helen, and is made the butt of ridicule by Helen's friends, who have been lying in wait to watch developments.

Craigen is a sort of primitive man in dress suit, who takes the joke with a smile, but a little later, when Helen taunts him on his reputation for being an iron man, abruptly casts his greatcoat over her head, puts her in his automobile, and drives sixty miles an hour in a soaking rain until he reaches his hunting lodge in the Adirondacks and there deposits his Sabine woman with the *sang froid* of a horse trader.

At this point we expect some clever things to happen between the man and the woman, for goodness knows we have had our appetite for something unique whetted by the bold sex philosophy of the cave man in the first act. He gives voice to opinions which make you sit up and take notice, as when he tells Helen in his calm, cold, judicial tone that women in general and she in particular designedly exercise their lure upon men by exposing their shoulders, breasts and ankles, and go to further extremes in wearing gowns purposely intended to outline their limbs and bodies.

But disappointment is our lot after that. Helen is nothing but a rantankerous Xantippe. Here where we should expect the keen wit of a woman to measure blades with her cynical captor, and possibly witness an intellectual sex duel of sparkling repartee, the tide turns into a turgid whirl of episodic melodrama.

A poor idiot, escaped from an insane asylum, who imagines himself to be Napoleon Bonaparte, is used to supply the comic relief and is the only remarkable characterisation in the play. Craigen unchains his dog and fastens the leash on Helen's ankle to prevent her escape; then Helen cracks Craigen over the head with the telephone instrument, lays him out, bandages his wound, puts him to bed, and runs off into the woods. Craigen recovers consciousness to face Helen's angry fiancé, who has a fighting record and who draws a revolver and gives the primitive man three minutes to do the impossible. But again nothing happens. Then when the fiancé has had his pistol taken from him by Craigen and docilely gone away to find Helen, the girl wanders back to the cabin to—to——

Well, it is the old story of kissing the hand that wields the rod. Helen recognises Craigen as her master, though he is only a cheap hero after all, and surrenders to him, while Napoleon Bonaparte is carried back to his asylum by the keepers.

Miss Buck is wholly incapable of playing Helen. She is pretty, but that is all. She has no expression, she mistakes violence and noise for dramatic force, and she acts like an amateur. Mr. Stone is very good as Craigen, but the hit of the piece was scored by Mr. Sylvester as the escaped lunatic. The other characters were adequate, and the play is handsomely staged.

Those in the audience who laughed were compelled to do so at the expense of a pitiable exhibition of dementia.

"RACHEL"

Four-Act Romantic Drama by Carina Jordan; Knickerbocker Theater, Dec. 1; F. C. Whitney, Producer; Play Staged by Edgar J. MacGregor; Incidental Music by William Furst.

Rachel .... Madame Kalich
Madame Felix, her mother .... Ferike Boros
Sarah, her sister .... Ina Brooks
Duchess of Orleans .... Ida Darling
George Sand .... Edna Archer Crawford
Countess Delorme .... Natalie Howe
Maid to Rachel .... Lillian Kalich
Maurice Pelletier, attache of court, ... Sydney Booth
Saint Aulaire .... George Hassell
Cassagnac, a journalist .... Edward Fosberg
Felix, father of Rachel .... Walter Armin
Fritz .... Bennett Southard
Alfred de Musset .... George Graham
Frederic Chopin .... Albert Latscha
Marquis de la Sommoniere .... George Graham
Boileau .... Ben S. Mears
Sergeant .... Stanley Rismold
Footman .... Hugh Stange
Doorkeeper .... W. H. Lowman
Call Boy .... Frank Gerbrach
A Student .... G. F. Thomas
Citizens of Lyons and Paris—Alva de Anchovia, Carolina Ogden, W. L. Lowman, J. Farley, A. Quinn, J. Carson, C. Meehan, G. F. Thomas, J. B. Wilson, and J. H. Westeren.
Musicians of the Theatre Francaise—E. Tipaldi, C. De Filippis, R. De Filippis.

Rachel is an interesting romantic drama of the period of Chopin, De Musset, and Georges Sand, circa 1832-'48 or '50, by an American actress who died some years ago without ever seeing the child of her fancy baptized in the tide of the footlights. It was read, praised, and accepted by managers fifteen years ago. It was not produced until Monday evening.

Some will say that it is a little old-fashioned. Many will see in its frank theatricalism the appealing glamour of wholesome romance, intrigue, love, jealousy, and the play of passions. But whatever may be its fate in the judgment of the great public, the drama affords an admirable opportunity for an actress of the distinction of Madame Kalisch to vent her versatility in running the gamut of joy and sorrow, of tears and laughter.

The author has compounded out of the material of the great French actress's career a spirited drama of events which takes Rachel from the age of sixteen, a miserable, half-starved little street singer in Lyons, to the after days of her artistic triumphs in Paris, the idol of the populace and the pet of the aristocrats in the world of politics, letters, and music.

We see her, in the first act, a child of the slums, appeasing her hunger rejoicingly with the "hot fried potatoes" which the devoted Fritz supplies at a great sacrifice, and at the same time growing mellow over a cherished volume of Racine; her dramatic talent discovered by the Duchess of Orleans and herself taken to Paris under the patronage of that great lady.

We witness the gathering of wits and beaux at her house in Paris, in the second act, her rising fame and wholesome nature unspoiled by success and flattery, and her growing attachment for Maurice; and in the stirring third act her heroic devotion to her old benefactress, the Duchess of Orleans, during the revolution of 1848, when the king was driven into exile and the members of his court narrowly escaped the fate of the aristocrats of 1793.

The author achieves some thrilling effects here, as Rachel, wrapped in the tricolor, faces the howling mob surrounding her house in search of the fugitive Duchess, and sings the Marseillaise from the balcony.

There is plenty of material to keep up the interest in the fourth act, which takes place during a rehearsal at the Théâtre Français, when Rachel, believing herself disdained by Maurice, is made happy by his unexpected return from Poland, and he discloses himself as the natural son of Napoleon Bonaparte.

There is that in the play which gives token of constructive skill, the secret of interest working up in an ascending scale, a flowing dialogue, clever characterisation, a nice adjustment of constituent parts, a good beginning, an interesting middle, and a consistent ending.

Madame Kalisch belongs to the grand school. Her acting is wonderfully expressive, penetrating, and graphic, but it is always what in music might be conveniently described as sonorous. In the big moments of the play she is Rachel, whose forte lay in the delineation of the stormy, the powerful, the agonising, the pitiless, rather than in the loving, the delicate, the attractive. Her work excites interest, emotions—terror, perhaps, agonizing the sensibilities—but is lacking in elusive grace, in composure, in meditative quality, in the interpretive realism which appeals to us in the acting of Mrs. Fiske, who can give significance to an incident, and never exhausts a significant scene until she is ready to produce a climax.

There are intervals when Madame Kalisch makes us believe that she is a great actress, there are intervals when she descends to the artificial devices of mock heroics and cantankerous melodrama. To do her justice, we must concede that she has the temperament of a great artist, but it is undeniable that her art is cloyed with remnants of the bombast, fustian, and inflation of Yiddish histrionism, which impresses her efforts with a saturnine spirit and dims her brilliance. It is an art which is not elastic enough to compass both the lightness of comedy and the gravity of tragedy. She is singularly artificial in the first act, as the care-free young street singer, as singularly intense in the denotement of her jealousy over Maurice's treasured picture in the third act, and truly heroic in the scene in which she mollifies the mob by singing the Marseillaise. The general impression we derive from her exhibition of dramatic power is that she takes things too seriously and that she plays with her nerves rather than with her heart and mind. One of the most impressive scenes I ever witnessed in a theater is her speech in a half clairvoyant state to the Duchess in the first act, in which she describes her ambition to be an actress and pictures herself a queen, tyrant, and ogre. How paltry in contrast the ridiculous clownishness of her get-up in the parting scene at the close of the same act.

Several parts were well presented. Mr. Booth as Maurice is a gallant cavalier, and George Hassell deserves praise for his quiet humor and the restraint with which he declaimed the bombastic lines of the actor Saint Aulaire, one of the most important roles in the play. Mr. Fosberg was excellent in the heavy role of the journalist Cassagnac, and the part of Rachel's mother was portrayed with much tenderness by Ferike Boros. Ida Darling gave us a ponderous Duchess, but Edna Archer Crawford was charming as Sand. Mr. Latcha as Chopin scored an individual hit by his splendid rendition of one of Chopin's compositions on the piano. Walter Armin's conception of the part of the grasping Felix, Rachel's father, was sadly off key, the whole characterisation lacking color and substance, and the awful performance of Bennett Southard as Rachel's boy lover, Fritz, was simply nerve-racking. Among the minor parts, Ina Brooks was very good as Rachel's sister; Mr. Mears played the kind old Boileau in a sympathetic way; De Musset was very evenly played by George Graham, who later doubled the part of the old roué Marquis de la Sommoniere, with a tendency to overact. Truth to tell, the performance was generally marked by a tendency to overact and caricature rather than characterise, with the notable exception of Mr. Hassell.

The play is presented in a highly spirited manner. The audience inclined to receive the earlier acts with unusual approval, and one seldom attends a performance nowadays where the applause is so demonstrative. Large floral pieces were handed over the footlights after the second act, and Madame Kalisch had to thank the audience for the ovation accorded her.

"CHILDREN OF TO-DAY"

Play in Four Acts. By Clara Lipman and Samuel Shipman. Produced by Louis Mann. Harris Theater, Dec. 1.

Jeanette .... Margaret Templeton
Vincent Wakefield .... Lorin Baker
Rene Dupre .... Adoni Fovieri
Robert Osborn .... Charles A. Balsar
Anita Wakefield .... Emily Ann Wellman
George Raimund .... Louis Mann
Isabelle Wakefield .... Maude Turner Gordon
Pierson .... Robert Strange

Once more Louis Mann makes a plea to keep the old home intact. In an unreal piece that is too much farce if it is intended

to be comedy, and too little farce if meant for such, he parades his familiar repertoire of words and gestures. The play is on the fence. It is not a question of form. One cares not whether a play be comedy-tragedy, tragical-historical or plain pastoral, as long as it is generally satisfactory. It cannot be that without definite tone. It is a matter of "stictability." If one is obliged now to accept the convention of the reasonably unreasonable, he should not be compelled in the next breath to accept normal values. Briefly, a play should be reasonable or not at all to start with, and then stick to its premises. Children of To-Day begins as frank satire, and alternates through intermittent restraint in writing and acting, between that and tearful, domestic comedy.

The idea back of it is worthy of commendation and better handling. Two children, Anita and Vincent Wakefield, with unlimited wealth at their command, have now, at their ages of sixteen and seventeen, absorbed so many "advanced" ideas, that they have come to look upon their widowed and indulgent mother as quite hopeless from any angle, calling her by her first name, and directing her most intimate affairs with utmost freedom. When George Raimund, a former lover of hers, appears upon the scene to claim her, they indignantly protest, and order him to depart. But he elopes with the mother, and they are married. Then they return to the house, and he proceeds to take a hand in the reformation of his wife's children. He finds his worst obstacles in a cubist artist without money, who wants to marry Anita, and a French adventuress with evil designs on the son. Finding the children resentful of his interference, he enforces his authority by purchasing the roof over their heads. They leave. The mother follows. All seems lost, when the ever-resourceful George bribes the adventuress with a staggering array of ciphers on a check—nay, *cheque*, for the Gallic predominates for the time—to marry the cubist, and to persuade Anita that her lover has been untrue. Come to my arms. God bless you, my children. Honor thy father and thy mother. Virtue is its own reward. And Louis Mann embraces Maude Turner Gordon.

Let it not be said that any of this is unpleasant. Rather it is uneven. Louis Mann has a kind of wholesome, humor-radiating, all-embracing, and with the substantial qualities, let us say, of hot rye bread with carroway seeds; the situations in themselves are now and then sufficiently ridiculous to provoke more than a smile, and the theme has a pat application. But it is all so unreal. If it is not, it is so abnormal that it is not plausible. The children demand the "references" of their mother's suitor, they call her to her face, "a naughty girl," and do some far more unlikely things that would go in farce if it were played as farce, and if the situations and lines had been developed along the same lead. "It is the little things that count." The plot is good, but its dressing is in bad taste. The artificial moments destroy the sincerity. While the theme, and even the broad situation, is believable, the play is not. It is unreal. It doesn't get over.

Need it be said that Louis Mann is Raimund? Rather be it said that Raimund is Louis Mann. He is very, very friendly, and in his way exceedingly good. So is Emily Ann Wellman as Anita. So is Maude Turner Gordon as the mother. Lorin Baker as Vincent is a bit too vociferous and too cocksure of the personal success of his principal, but he has quite a few good points. The really artistic work was done by Charles Balsar as the cubist, and Adoni Fovieri in the thankless part of the adventuress. With all surrounding drawbacks, their refined portrayals won distinction. Miss Fovieri, I understand, once played at the Comedie Francaise.

"TWO LOTS IN THE BRONX"

A new merry German play, Two Lots in the Bronx, by Adolf Philipp, was produced by him at his Fifty-seventh Street Theater, Nov. 27, with the following cast:

Fred Diets	Ernst Naumann
Auguste Diets	Marie Serini
Frida Diets	Liescher Schumann
Minna Diets	Flora Arndt
August Lass	Hans Debers-Kissling
Charley Kern	Karl Steindler
Mary Diets	Emil Berla
Douglas	Otto Meyer
Ernst Mueller	Jacob Brust
Anna Mueller	Lizzie Eckert
Der alte Martin	August Meyer-Eigen
Elsbeth	Great von Mayhof
Alex	Else Dorset
Jimmy Wilson	Adolf Philipp

AT OTHER HOUSES

WEST END.—Henrietta Crosman is playing her final engagement in the Carpenter play, The Tongues of Men. The company is the same as that seen at the Harris Theater.

GRAND OPERA HOUSE.—The Five Frankforters is here this week with a company which includes Mathilde Cottrelly, Edward Emory, Frank Losee, Edward Mackay, Pedro de Cordoba, Lynn Pratt, Stapleton Kent, Alma Bolwin, and others.

ROYAL. — Trixie Friganza, the Howard Brothers, Ernest Hare, Charles Prince, Louise Brunnelle, and Gertrude Taylor are in The Passing Show of 1912, which is the current attraction.

PROSPECT.—Maud Muller, the New England pastoral play, receives a creditable presentation at this house.

BRONX OPERA HOUSE. — John Emerson in The Conspiracy is still drawing new York audiences. He has been playing close to Manhattan for several weeks past. The company is the original one.

Ethel Barrymore last Saturday night completed the second month of her season in the temperamental comedy, Tante, before capacity audiences that have crowded the Empire Theater ever since the piece was put on. The postponement of Maude Adams's season in Peter Pan until the Easter holidays will have the effect of prolonging Miss Barrymore's Empire Theater season through the Christmas and New Year holidays.

Miss Fannie Ward now is in her fourth month as the star of Madam President at the Garrick Theater. During the week just ended she played her 100th performance in the role of Gobette, the Parisian actress, and all indications are that this record will have reached the 200 mark and more before her present season ends.

At the New Amsterdam Theater, Klaw and Erlanger's latest musical production, The Little Cafe, has settled down comfortably for a long run. Such songs as "This Gay Paree," "Serve the Caviar," and "Do You Call That Dancing?" have already reached the distinction of being played by restaurant bands and whistled in the streets.

Elsie Ferguson entered upon the third week of her engagement in The Strange Woman at the Lyceum Theater Monday evening. She has achieved a distinct success in William Hurlbut's new comedy, and Messrs. Klaw and Erlanger have surrounded Miss Ferguson with an especially capable company, including Charles D. Waldron, Alphons Ethier, Georgie Drew Mendum, and Mrs. Felix Morris. There are the usual matinees of The Strange Woman on Thursday and Saturday.

Prunella is running to capacity audiences at the Little Theater. The Great Adventure is also doing well at the Booth Theater.

"HOUSE OF BONDAGE"

Dramatization of the White Slave Novel on Dec. 8 is Hotly Contested

A dramatization of The House of Bondage, the novel founded on the white slave situation, is announced to be given at the Cecil Spooner Theater, New York, next Monday. Reginald Wright Kaufman, author of the book, has voiced strong objections to the production, because, he declares, the dramatization is not wholly authorized. The book is undeniably one of the frankest representations of its subject, and the play is said to have exaggerated matters.

The version Charles E. Blaney is using is by Joseph Byron Totten, an actor now in The Man Inside, and formerly leading man at the stock company at the Manhattan Opera House. Another version that was not satisfactory was made by Anita Scott.

The Lee Morrison Producing Company owns the play, it is said. Cecil Spooner herself is to portray the leading female character.

If successful, the production will be moved to a Broadway house.

"OURSELVES" CLOSES

"High Jinks," with Elaine Hammerstein, Succeeds Crothers Play at Lyric

Announcement has been made by the Shuberts that they will bring Arthur Hammerstein's musical production, High Jinks, into the Lyric next Wednesday night to succeed Ourselves, the Rachel Crothers play. Ourselves will close on Saturday, but the benefit announced for Tuesday will be given as arranged.

High Jinks, in which Elaine, daughter of Arthur Hammerstein, will make her stage debut, is by Leo Ditrichstein and Otto Hauerbach. The music is by Rudolph Friml.

DEATH OF LIZZIE D. DALY

Lizzie Darius Daly died at St. Anthony's Hospital, Chicago, Nov. 23, aged 37, survived by her husband, Sam L. Tuck, of the Western Vaudeville Managers' Association. The funeral was held at 9.30, Monday, Nov. 24, from Cermak's Chapel, 1635 So. Throop Street. Death followed an illness of several years' duration. Lizzie Daly was one of the best known dancers on the American stage. Her maiden name was Elizabeth Darius, but early in life she married Tom Daly. Her parents were circus performers and the daughter played parts in circuses and on the stage when she was small enough to be tucked in a bureau drawer. She developed from a baby juggler into an acrobat and later deserted the circus for the old variety theaters.

She became a singing and dancing soubret and later did character work. Mrs. Tuck was a member of the "Vacation" company, entirely composed of members of the Daly family.

Later Tom Daly died and Mrs. Daly married Mr. Tuck. She was an aunt by marriage of Vina Daly, who was engaged at the Palace Music Hall, Chicago, at the time of her death.

"GRUMPY" INDEFINITE

Cyril Maude will present Grumpy indefinitely during his New York engagement. Owing to the success of the play, the English actor has abandoned all plans for the production of other new plays in his repertoire in this city.

"THE HOUSE OF GLASS"

The next offering of Messrs. Cohan and Harris will be a comedy drama by Max Marcin, entitled The House of Glass. Rehearsals will begin immediately under the personal direction of George M. Cohan and the production will be made before New Year.

On the Rialto

Venita Fitzhugh, now playing in The Marriage Market, used to appear with a certain English statuesque prima donna, singing from a box. As one of the distinct features of the attraction she was doing exceedingly well, when one day there came along a dramatic critic to appreciate her ability. In his review he said the prima donna should sing from the box and Venita Fitzhugh from the stage. Venita, so runs the tale, was "at liberty" next morning, having committed the dire offense of eclipsing a star. She is able to think lightly of it now, however, for she is on the high road to big things.

They have been doing some things to Ned Wayburn and Leoncavallo's play, Are You There? since Wayburn's narrow escape with his life at the Prince of Wales's Theater, London. Mr. Billy Merson was called in for consultation and a second edition was put forth with "most—if not all—of Mr. Ned Wayburn's eccentric stage effects now conspicuously absent," to quote one London paper. Also, they have called in the composer of "Waiting for the Robert E. Lee," our own Lewis F. Muir, to stir up the musical broth of the composer of I Pagliacci. Of the original features, the haunting "Rose Way," waltz-song, sung by Miss Shirley Kellogg, remains a melodiously peaceful moment in a tearing rush of powerfully illuminated inconsequence.

Salvatore Bellini, a curbstone virtuoso, was fortunate enough to wander into Forty-fifth Street, New York, not long ago, with his fiddle tucked under his arm. That is to say, he came to play his Hungarian rhapsody within earshot of the Henry W. Savage offices. At that place they are busy just now preparing for the forthcoming production of Sari, the Hungarian operetta, in one of the scenes of which they have to show a Hungarian village, with native musicians. The ears of Fred Rycroft, chief of the Savage engagement staff, pricked up at the strains *du Bellini* as at the chirpings of the bulbul, and he rushed out into the street, grabbed the astonished fiddler, and promised to pay his board bill as long as Sari lasts.

The stage has always set the mode, and women go to the theater to get a line on the prevailing fashions. Georgia Caine, who plays the part of Myrianne in Adele, the musical comedy now running at the Longacre Theater in New York, wears a gown that seems to be a tailors' sensation. So great has been the interest shown in this exhibit of the dressmaker's art, that the fashionable modistes of New York have had more orders for copies of it than on other stage dresses seen on the New York stage this season combined. "The gown," say those in the know, "is a hand-painted effect with a bouffant tunic about the hips of white tulle." The effect is not unlike a swirling cloud of mist.

The meanest man got his the other night. His country cousin came into town to investigate the reports of his wonderful standing in the community. The M. M. thought he'd maintain his reputation and at the same time have some fun at the farmer's expense, so wrote him a pass to the theater, and then went there himself to see the countryman turned down. But it happened that the false pass (may we not say *faux pas?*) was drawn for a Monday night at an attraction that was playing to very poor business, and the management was glad to have patrons. So the pass was accepted without question, the countryman received in exchange two fine orchestra seats on the aisle for himself and wife, and the practical joker down the line had to pay in cold cash for two in the balcony.

Despite the announcements of Miss Lois Meredith's coming from California to play Peg o' My Heart in Oliver Morosco's sixth company in the J. Hartley Manners comedy, it was Miss Mona Hungerford, and not Miss Meredith, who inaugurated the tour of this organization, appearing before two capacity and apparently highly pleased audiences in Poli's Theater, Meriden, Conn., Thanksgiving Day.

Such is the reward of constant watchfulness, ambition—and opportunity. Miss Hungerford, an exceedingly clever little girl who starred in England two seasons ago, and who was a feature of Hackett-Packetty House in New York, is Miss Laurette Taylor's understudy at the Cort Theater. Hence, when Miss Meredith came across the continent with a last act in her mind which had been wrongly copied from an incorrect manuscript, it was Miss Hungerford, letter-perfect in the Cort Theater acting version, which is the standard script for all companies on tour, who leaped into the breach of another's mistake, and therefrom climbed to the top of the bulwark of her own chance.

Miss Meredith is busily rehearsing the correct version, and will go on tour with the most recent company in about two weeks, Miss Hungerford thereupon reassuming her important post as the Taylor understudy.

Miss Hungerford scored such a thorough success before Meriden's audience, and received such unqualified newspaper encomium, that she will probably head a future Peg company herself.

THE USHER.

The PUBLICITY MEN

Nat Royster, formerly ahead of Joe Weber's Alma, Where Do You Live? is out ahead of Peg o' My Heart, in which Lois Meredith is playing the Laurette Taylor role.

The Frohman offices are doing the publicity for The Man Inside. One of their first moves was to secure a spread in one of the most conservative papers in New York, the *Evening Post*.

Eddie Harvey—and it seems that it is safe to address every publicity man as Eddie—who was connected with the Tri-State Amusement Company in El Paso for some time, is now in advance of The Traffic, which is soon to open in Chicago.

Charlie Salsbury is now doing press work for the Forty-fourth Street Music Hall. He was with Snow White as advance man until it closed a week ago. Before that he was with The Typhoon.

Inclosed with all invitations sent to members of the Society of American Dramatists and Composers to the regular December meeting, was a press sheet from Julian Johnson, giving the particulars of the Morosco play contest.

William C. Muller, who assists Dick Lambert, of the Cort offices, places publicity on the side for Adele Morrisey, who plays in a single song act, Morton and Well, comedians, and Krone and Lawrence, singers and dancers, the happy family being vaudevillians on the "small big time."

Tarkington Baker has gone to Boston for a few days to do press work for Turandot, the play which is coming into the Lyric here the last of December. Fred Schader is also in Boston on the same errand. Baker is coming back here about Friday or Saturday, and he will return to Boston later as company manager for Turandot.

Each programme for The Family Cupboard, the Owen Davis play at Brady's Playhouse in New York, holds an envelope filled with postcards upon which are scenes of the drama, the cards to be sent to friends who might enjoy the play. The management will stamp and mail the cards if the spectator will address them. Yours truly, Murdock Pemberton.

Strenuous efforts are being made to boom business at the Weber and Fields variety house. At the opening performance of Ourselves, at the Lyric Theater, cards were distributed bearing the announcement that by arrangement with Lew Fields, each entitled the bearer, on payment of 50 cents, to choice of one best seat for a matinee performance "at the famous Forty-fourth Street Music Hall." The strange part is that the matinee seats there are only fifty cents anyway.

A man with a glittering eye poked his head into the sanctum of Edward W. Dunn, of the Cohan and Harris enterprises one day recently to inquire how "Waistcoat" liked the finish on some electrical fixtures he had put in some house on West End Avenue. Eddie couldn't tell, because he lives on Broadway (with his mother) and hadn't ordered any. The customer who ordered the fixtures either said that he was Dunn, of the Cohan and Harris offices or Dunn at the Cohan and Harris offices. Natural conclusion: Eddie is not so sure that imitation is the sincerest form of flattery. Shortly after that a bottle of red ink was spilled in the office, and Eddie is now trying to find where the stain is on his vest.

N. T. Granlund, press representative for Marcus Loew, pulled off a rather novel publicity stunt when the entire chorus of The Pleasure Seekers were guests of the management of a large New York department store, in their large dining room one day recently at noon. The store advertised the fact well, and the dining room was crowded to the limit with persons who never knew that actor folk eat. The orchestra had been provided with Pleasure Seeking music, and members of the company sang songs. The visit was made in a parade of twenty automobiles rolling along Broadway at the busy noon hour. It was probably the first time a real Broadway chorus had been seen in a body off stage.

Twixt moving to town from Long Island and being one of the guests of honor at the Theater Club last week, Marie V. Fitz Gerald is now "rusticating"—as she terms it—in the city with a case of nerves. There was a burglar scare down at Miss Fitz Gerald's country house, so she up and politely closed it in about six hours. She then wrote a speech, "Echoes Abroad," for the Theater Club, coming into town, and now the "rest" cure. But the strange feature is the fact that this cure consists of the L trains, the trolley cars, the noisy taxicabs. "Every noise is sweet music unto mine ears after the deadly calm of the country and dusk at five o'clock. The milkmen can't make too much noise to suit me, and even the neighbors please me when they are noisy." So quietude is not everything in this life. Miss Fitz Gerald will devote her time to some articles for London papers, and is at work on two plays which she hopes to complete in January. But if any one desires to arouse her wrath, all that is necessary is to quietly murmur "And Long Island, did you say?"

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK
Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President — FREDERICK F. SCHRADER, Editor
HENRY T. MUNCH, Sec'y and Treas. — LYMAN O. FISKE, Manager

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

TO THE YOUNG ACTOR

How many of you young actors who are struggling for a place in the sun ever devote that serious attention to a part you are called on to play which will give it a distinction other than such as your own pleasing personality may endow it with?

Do you ever go into the by-ways of life to study types and characters in order to invest a part with something of the color, touch, and eccentricity that belongs to some one else? Is every juvenile character in a comedy just like any other—like the juvenile we saw last week in another play, at another theater? Or is there some difference in this class of young men in real society?

The eternal sameness of types is the besetting evil of the stage. The quality of difference makes for distinction, and distinction makes for success. A small role played in a different way from the deadly average assumes more importance than a "fat" part interpreted in the usual way.

The elder SOTHERN took a role in Our American Cousin which he considered beneath his dignity, but played to oblige LAURA KEENE who employed him. He played it in "a different way," and Lord Dundreary, the despised part, formed the foundation of his artistic fortune.

If DAVID WARFIELD had played Hebrew characters as played by others all around him, he would still be a member of some burlesque company instead of ranking as one of our foremost artists. If FRANK KEENAN had not grafted his own sense of form and color upon Sheriff Jack Rance in The Girl of the Golden West, that role would have been the embodiment of a conventional smooth-haired, beetle-browed villain of melodrama, instead of a masterly character creation.

It is true that these roles were capable of development along eccentric lines. But don't you know that *every* character has points of divergence which distinguishes it from its fellows?

It is your task to discover these eccentric points by observation, analysis and self-criticism.

You may possess an individuality which would be obscured by too much mask. WALLACE EDDINGER and DOUGLAS FAIRBANKS illustrate this point of view. But they are exceptions, and, besides, they are young men, too young to warrant a safe prediction as to how many more years they will succeed on the strength of personality. If so endowed you are simply fortunate. But the rule applies to one only out of a hundred.

The actor who succeeds permanently is a student of characters. The streets and market places are crowded with types never seen on the stage. Society is full of men and women who are "different."

To transpose them successfully from their natural environment to the stage is the great problem of the actor's art.

APPEAL FOR ACTORS' FUND

THE Actors' Fund is giving freely and constantly to the sick and destitute in all branches of the theatrical profession in every part of the United States. It also provides a Home for the aged actors and actresses at West New Brighton, Staten Island, N. Y.

Do you do anything to help? Are you a member?

Thanksgiving marked the beginning of a new year for this splendid charity. The Fund needs a great deal of money to carry on the work. It is impossible to hold a fair each year because of the immense amount of work. Can they not count on you for something? Annual membership costs but $2. Life membership, $50.

All persons who have been actively engaged in the theatrical profession for the past three years, or more, and who are actually now engaged in the profession for their livelihood, such as players of both sexes, singers, dancers, chorus people, vaudeville artists, managers, agents, treasurers, stage managers, stage carpenters, stage property men, stage electricians, are eligible to membership.

There is a reception and reading room for the use of the members at the Fund headquarters, 1476 Broadway, provided with all the dramatic papers, daily newspapers, books, stationery, etc.

Let this worthy charity have your consideration and your contribution.

Write to the Fund office for a copy of the last report.

One of the greatest successes of the stage is East Lynne. And what are the *motifs* of East Lynne? An aristocratic wife married to a sober-minded husband, a jealous misunderstanding, a flashy adventurer-lover, the maternal instinct exploited to the utmost, the repentant wife who finds out her mistake in leaving her happy home on impulse—in short, all the paraphernalia of playwriting which modern scribes agree to call "banal." For it is just the "banal," *i.e.*, the common things, that appeal to common people; by which we do not mean uneducated or ignorant persons, but the unsophisticated and romantic. And these constitute a large proportion of the playgoing public.—*London Era*

BOOKS RECEIVED

LYRICS AND DRAMAS, by Stephen Phillips. New York: John Lane Company. Price, $1.25; postage, 12 cents; 170 pp.

This is a new volume from England's foremost lyrical dramatist, author of Paola and Francesca, Marpessa, Herod, etc. We can hardly subscribe to the estimate of his publisher that he "stands alone, the premier poet-dramatist of his time." This claim would probably be contested in behalf of Hauptmann in Germany, Rostand in France, D'Annunzio in Italy, and Maeterlinck in Belgium; but be that as it may, Phillips as a poet-dramatist must interest all who read the English language. What most we miss in his work is the relief of a buoyant mind which is not depressed by its own burden. The present volume consists of numerous lyrics and shorter poems, and a drama in one act, Nero's Mother, recording the tragic death of Agrippina; The Adversary, a drama in one act and four scenes, the idea based on that of a play of Calderon, and The King. The latter is constructed after the Greek and not the Shakespearean model, divided into a series of scenes, not acts. The subject, one of intense tragedy, is connected with the ancient capital of Madrid, and the characters are King Philip of Spain; Don Carlos, his son; the Prime Minister Gonsaga; an old servant, Fernando, and Christina, a lady of the Court. Don Carlos is in love with the Lady Christina, and under pressure from the father, confesses to a liaison and an illegitimate child. The King is the father of Christina, and she and Don Carlos are sister and brother. The tragedy ends in the self-destruction of the incestuous lovers, the old way.

The Adversary is a fantastic tragedy of Old Spain, in which an old nobleman becomes successively the victim of the hardest blows of adversity. His fortune melts, his castle crumbles into ruin, his young wife leaves him, his infant child dies. With each blow of fate an apparition appears and utters the single word "I" in answer to the old man's appeal for light on the cause of his ruin. At last cornering the muffled figure in a cul de sac, it reveals its features. They are those of the old nobleman himself.

THE CHILD OF SORROW, a novel by Lillian Sincere Ahrens. New York: Broadway Publishing Company. 85 pp.

WILD ANIMAL VERSES, made at the New York Zoological Park, by A. M. Castello; with nine illustrations. New York: Broadway Publishing Company.

CONCERNING ACTORS' SALARIES

(From the New York Herald.)

Henry Miller says that "actors are the most overpaid people in the world for what they do." An actor himself and one of long experience, Mr. Miller may be said to speak with authority, yet what he says is not entirely true.

There are actors on our stage who receive from one to two hundred dollars a week for having their trousers properly creased and their coats so skillfully padded that they convey the illusion of great virility—or "reserve force"—on the part of the wearer. They are required, moreover, to recite in a throaty voice many lines of English prose which they have committed to memory through intense mental application. It would seem that histrions of this sort are seldom without employment. Equally large salaries are earned by histrions who wear pill-box hats, cuffs on their ankles, and—in towns where the Ancient Order of Hibernians has no lodge—humorous green whiskers.

There are also real actors who move us to laughter and tears and make the mimic scene seem real to us. These entertain us during the evening and live in our hearts ever after. They are never paid quite enough for all that they give us of merriment and good cheer.

Some one has cruelly imposed on the *Evening Sun*, which recently published an intimate story of the celebrated Venezuelan pianiste, Carreno, in which the writer, or, presumably, interviewer, brings into present conjunction the second husband (of a quarter of a century or more ago), Tagliapietra, with his erstwhile wife. Since the gentleman has been for years and is now the husband of Mrs. Margaret Townsend Tagliapietra, a member of a prominent New York family, the story is either a hoax or the result of stupid ignorance. I wonder what "Tag" thinks about it, and whether he believes in the slogan of "If you see it in the *Sun*, it's so."

From Leiah Halleck, leading woman of the Calsmith Stock in Reading, Pa., comes another example of one of those almost pathetic letters that are sent to actresses by stage-struck girls. They are funny, of course, and for the time one is disposed to smile at them, but there is a sincerity back of them after all, foolish as it is. This letter to Miss Halleck was written long ago, so there is no harm in printing it now:

"Dear Leiah: I will write you a few lines to let you no that I am well and hope you are the sam. I wish I was in you place to be an actor every day, and I can't sleep at all, and I think of you every single day and night, and when I sleep I dream of the play. Oh, Leiah do you think I could be an actor to. I am 16 years old and I got the headache every day because I think of it to much. I guess if I don't be an actor soon I will come crasy because I alway think of the play. Thats all I got to say. Will you please answer soon as you can. From . . . Yours truly."

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office.)

A. CLARKE.—Rowland Buckstone was compelled to leave the Sothern and Marlowe company because of a serious illness which befel him early this year. He has recovered and is now with James K. Hackett. Miss Nora Lamison is with the Pitt Players in Pittsburgh.

R. W. D.—The price of the Furness Variorum Edition of Shakespeare is $4 a volume. Is is published by the J. B. Lippincott Co., Philadelphia.

CONSTANT READER.—Continue reading THE DRAMATIC MIRROR and you will get the answer to your inquiry, as Rowden Hall's name is soon to appear in a new cast.

E. E. C.— (1) Helen Holmes has just joined the company of players at the Little Theater, Philadelphia. (2) THE MIRROR will endeavor to get material for a sketch of her career. (3) This question can be answered by the lady herself only.

M. M. A.—John Webster is now playing Chicago.

JANE COURT.—Jane Grey played leading roles in the Belasco Stock Company in Los Angeles early in 1908. This is as definite as we can state as regards dates. THE MIRROR may publish portrait of the lady some time hereafter.

EMIL H. BEYER.—For Miss Tanguay's address consult Dates Ahead in this publication.

WM. C. CUMMINGS.—Give your order for song you mention to a local music dealer.

G. C. BENEDICT.—The following list may answer your inquiry: DRAMATIC MIRROR; *The Theater; Dramatic News; Variety; The Billboard; The Star; The Clipper.*

M. O. H.—Hope Latham appeared as Jane Palmer in The Rainbow, with Henry Miller, in 1912.

CONSTANT READER.—Martin Brown, at last accounts was still with Ziegler's Follies.

R. P. BARCLAY.—According to latest information, Agnes E. Scott and Guy Lindsay were still members of Robert Mantell's company.

J. T. B.—Grace Nile opened with the No. 8 Within the Law company as Mary Turner at Haverstraw, N. Y., recently.

ASA R. WATERMAN.—Formerly manager of a theater at Mexico, Miss. If any reader knows Mr. Waterman's present address will he please forward it to THE MIRROR?

NATHANIEL SACK.—1. A Royal Divorce was written by John Grosvenor Wilson—not "W. G. Wills," and was first produced in England by Grace Hawthorne, under the management of W. W. Kelly, as far back as 1886. The play was first seen in this country Feb. 1, 1909, at the Yorkville Theater, New York city, with the following cast: Empress Josephine, Mildred Holland; Napoleon, William H. Pendergast; Empress Marie Louise, Teresa Dale; M. De Talleyrand, Richard Gordon; Marquis De Beaumont, Alexander Gaden; Stephanie de Beauharnais, Rachel Crown; Murat, George Warrington; General Augereau, Joseph Henley; Marshal Ney, Charles Mann; Madame De Campeau, Emily Hughes; King of Rome, Grace Norman; Grimeau, De la Barre; Dr. Corvisant, James Preston; Old Meg, Anna Barton; Lord Howe, Joseph Vernon; Caracole, Franklin Pangborn; Antoine, Andrew Gluse; First Veteran, William Harris; Second Veteran, Leonard Johnson; Jacques, George Newman; Blanche, Louise Hayes; Angelique, Blanche Cornwall; Servant, Frank Backus. 2. Idols, dramatized from W. J. Locke's novel of that name by Roy Horniman, was produced for the first time in New York at the Bijou Theater Nov. 1, 1909, with the following cast: Hugh Colman, Orlando Daly; Gerard Merriam, H. J. Carvill; Irene Merriam, Mabel Roebuck; Saunders, Alexander F. Frank; Mr. Harroway, Harold Mead; Mrs. Harroway, Helen Orr Daly; Dr. Fenwick, Joseph K. Whitmore; Counsel for the Prosecution, S. F. Klawans; the Judge, Augustus Inglis; the Clerk of Assise, John Prescott; an Usher, William Morran; Police-Constable Rivington, Joseph K. Whitmore; Maid, Imogene Coleman; Anna Josepha, Blanche Weaver; Joseph Hart, Sheldon Lewis; Minna Hart, Leonore Harris. Whether either of the above plays were financially successful in this country we cannot say. In England, where A Royal Divorce was played for a number of years in the provinces it did make money for its exploiters, it is said, and it is credited for some reason to Wills.

Prominent Critics

J. McClure Bellows is the musical and dramatic editor and critic of the two leading papers belonging to George Thompson of Saint Paul, the *Pioneer Press* and the *Dispatch*. Mr. Bellows came to Saint Paul from Hartford, where he did valuable work on all the principal papers of that city. He is a New York man by birth, is a member of the Army and Navy Club of the latter city, and a member of the Society of Colonial Wars in the State of New York. Mr. Bellows served seven years as a chaplain in the U. S. Navy, having received his commission from President Roosevelt. He resigned from the navy

J. McCLURE BELLOWS,
Dramatic Critic St. Paul *Pioneer-Press*.

to engage more freely in dramatic and musical work, for which he was eminently fitted by long experience as contributor to all the leading publications in this country and England. He has obtained a wide reputation in the field of both dramatic and musical criticism. Upon his arrival in St. Paul, Mr. Bellows found no definitely organized musical department on either of the papers to which he is at present attached. Through his efforts a department has been established that has made for itself and its editor a flattering reputation. Mr. Bellows has been made the recipient of many honors from great musicians. On the office walls is a collection of autographed portraits and framed letters from almost every distinguished composer and performer in the world to-day. Among these are portraits and letters from the late Massenet, Saint-Saens, Puccini, Richard Strauss, Debussy, Mme. Patti and others. In dramatic criticism Mr. Bellows has established in Saint Paul a healthy, and at the same time, a certain cosmopolitan standard, that has been widely commented upon. Mr. Bellows is forty years old and is a firm believer in the ultimate supremacy of the American stage.

AN odd contribution to the propaganda of sex comes from a professional playreader. "The plays from men," he says, "are usually more vigorous than those from women because their themes are for the most part elemental, and hence more broadly understood. Women deal in most cases with the more complex analysis of details that are necessarily limited in appeal. Of course, this refers more particularly to the amateurs, and always to the rule rather than to the exceptions. Men build to and from 'big' situations, while women prefer glittering lines. The percentage of men is always higher in the authorship of drama and melodrama, while women show best in comedy and farce. That most of the morbid, unhealthful pieces come from women is really an abnormality, for figures will show that women generally prefer the lighter, brighter side of things."

MORE than five hundred manuscripts have been received in the Oliver Morosco play contest now going on, which terminates in January, with a thousand-dollar award hung up for the winner and advance royalty of $500. Whatever else may be discerned in the finals of this histrionic race, there will at least be a lot of unusual plays. And the word unusual in this connection does not signify hilarious or freakish, but plays of extraordinary subject.

(*Continued from page 5.*)

One thing impressed itself upon my consciousness most vividly: the marked difference in the expression of affection indulged in during Shakespeare's era and that of the present playwrights. With what grace and charm of adoration did Bassanio and Gratiano express their passion! And yet it was none the less genuine. Did ever Romeo and Juliet, in the maddest moment of their love, furnish us with an illustration of a Jiu Jitsu embrace, such as we see at any performance of a modern play in which there is a love scene? Don't you agree with me that the time has come for a suppression of these strangle-holds and half-Nelsons which were at first hailed as so naughty, so unusual, so different, so worth-while-seeing because they *weren't done* in the best regulated families? So far as we were supposed to know—or, if they were, nobody ever told about it.

It may be the fashion among the demi-monde to indulge in such embraces before family and friends, but on the stage we see characters of the highest social standing, of refinement, of culture flinging themselves into a tango-reclining, neck-to-neck and mouth-to-mouth osculation that is positively disgusting. Young girls or women of the world, rah-rah-chaps or, old rounders, it is all the same. At first, the novelty of the thing attracted the crowds. The famous Nethersole kiss was something to talk about. It was new to our public inspection. It was so wickedly daring. It savored of luxurious boudoirs and perfumes and all that. Everybody was curious to see or read about it.

Since then Nethersole has been left at the post in the kissing game. The roués went to see it because it was something they had never had the courage to talk about. Sober-minded, middle-aged folk out of plain curiosity and religious-minded folk so they could warn the unsuspecting; and—chief patrons of all—the younger generation went so it could see how it was done and try its powerful fascination in private. Then the public wonders why Paul Poiret says he saw no young girls in New York! Why should he? The public opportunities for sophistication are too great.

Comedy, tragedy, musical shows—they all have their time-kiss. The novelty has worn off and the lingering reality is no longer pleasant.

MADAME CRITIC.

SCHLEGEL ON CENSORSHIP

The powerful nature for either good or bad purposes has at all times justly drawn the attention of the legislature to the drama. Many regulations have been devised by different governments to render it subservient to their views and to guard against its abuse. The great difficulty is to combine such a degree of freedom as is necessary for the production of works of excellence with the precautions demanded by the customs and institutions of the various States. . . . Wherever, however, the subsequent responsibility of the poet and actor has been thought insufficient, and it has been deemed advisable to submit every piece before its appearance on the stage to a previous censorship, it has been generally found to fail in the very point which is of the greatest importance—namely, the spirit and general impression of a play. From the nature of the dramatic art, the poet must put into the mouths of his characters much of which he himself does not approve, while with respect to his own sentiments he claims to be judged by the spirit and connection of the whole. It may again happen that a piece is perfectly inoffensive in its single speeches and defies all censorship, while as a whole it is calculated to produce the most pernicious effect. We have in our own times seen but too many plays favorably received throughout Europe, overflowing with ebullitions of good-heartedness and traits of magnanimity, and in which, notwithstanding, a keener eye cannot fail to detect the hidden purpose of the writer to sap the foundations of moral principle and the veneration for whatever ought to be held sacred by man; while all this sentimentality is only to bribe to his purpose the effeminate soft-heartedness of his contemporaries.—*Augustus William von Schlegel in* 1809.

What a sight it is to see writers committed together by the ears for ceremonies, syllables, points, colons, commas, hyphens, and the like, fighting as for their fires and their altars; and angry that none are frighted at their noises and loud brayings under their asses' skins. There is hope of getting a fortune without digging in these quarries.—BEN JONSON, *Discoveries*.

Oliver Morosco has received an offer of $100,000 for three months of Laurette Taylor and her present company in Peg o' My Heart, at the Panama-Pacific Exposition in San Francisco during the Summer of 1915.

Emma Dunn, in private life Mrs. John Stokes, has withdrawn from the cast of The Governor's Lady, in anticipation of an interesting family event due in January. Her place in the cast has been taken by Catherine Proctor.

Personal

ASHWELL.—Lena Ashwell has the leading part in Woman on Her Own, Mrs. Bernard Shaw's translation of Brieux's La Femme Seule, with which the Woman's Theater, London, will be inaugurated at the Coronet on Dec. 8.

CLARK.—THE MIRROR cover this week presents a striking scene from Prunella, at the Little Theater, showing Miss Marguerite Clark and Mr. Ernest Glendinning in their respective parts in that unique poetic offering.

EWELL.—Miss Lois Ewell has proved herself one

MISS LOIS EWELL.

of the sturdiest fixtures of the Century Opera Company. From her first appearance as Aida she took a conspicuous position in the company by virtue of her admirable singing and acting ability, and she has "made good" many times since. A few years ago she was singing the prima donna role in The Chocolate Soldier.

POST—When Richard Walton Tully engaged Guy Bates Post for The Bird of Paradise, he promised him that after the beachcomber there would be a better part. Mr. Post won a personal success as the beachcomber. Now the better part has come in the star role of Omar, the Tentmaker, Mr. Tully's new Persian play, based on the life, times, and Rubaiyat of Omar Khayyam. It is said to be one of the best parts of recent years.

QUEEN MARY.—In London, it seems, that if Queen Mary laughs at a play it is assured of success. The *Pelican* says: "Since the news spread that one at least of Miss Mabel Russell's cockney wheezes in Within the Law at the Haymarket Theater set Queen Mary laughing the other evening, the demand for seats for this exceedingly prosperous production has been greater than ever before." If we could have some such arrangement here!

TREE.—The information comes from across seas that Sir Herbert Tree has decided to revive John Luther Long and David Belasco's Japanese drama, The Darling of the Gods, after the run of Joseph and His Brethren.

WAYBURN.—The London papers have not yet wholly recovered from their excitement over the visit of our own Ned Wayburn. This visit must long remain a memorable one. No King or potentate ever attracted more attention at a London theater. Mr. Wayburn, too, is still feeling cold chills turkey-trotting up and down his spine when you mention it to him. Next time he visits Europe he will go by a steamer that doesn't touch an English port within a thousand miles.

MAXIMS OF THE STAGE

Wherever there is a playhouse the world will go on not amiss.—Hazlitt.

The nature of the drama does not allow the interposition either of chance or of a particular providence. —Schiller.

I have never left the stage satisfied with myself. The most severe critic can never scold me more than I scold myself.—Mansfield.

NEW PRODUCTIONS DUE

William A. Brady's Mid-Season's Programme Extensive

William A. Brady announces for the latter half of the first season several new attractions to be offered by this producer before the Christmas holidays.

The Family Cupboard, one of the first dramatic productions of last Fall, is to remain at the Playhouse. On Dec. 8, in a Broadway theater to be announced later, Mr. Brady will present a new comedy by Laurence Eyre, the title of which is The Things That Count. Miss Alice Brady, daughter of the producer, has one of the leading roles in the new Eyre piece. The week following. Shortly after this Mr. Brady will produce Sylvia Runs Away, a new comedy by Robert Housum, dramatic critic of the Cleveland *Leader*. At the same time he will offer a comedy by George Broadhurst in a Broadway theater.

Mr. Brady has also accepted a new play by Owen Davis, called Beggars on Horseback.

Miss Jenny O'Jones, the new comedy by Avery Hopwood, which was produced in Springfield, Mass., on Thanksgiving Day, with Grace George in the title-role, and was then announced for the Majestic in Boston, has been withdrawn again, on account, it is said, of the illness of Miss George. The play was severely scored by the Springfield critics, and it is reported there that the real reason for the withdrawal is that it may be rewritten by the author. The objection in Springfield was the vulgarity of the piece.

FAVERSHAM CLOSES

But Only Temporarily for Rehearsals—Will Reopen at Toronto

Word comes from the West that Mr. William Faversham will close his present tour next Saturday evening at Pine Bluff, Ark. The company will immediately start for New York, arriving here on the 9th. Rehearsals for Othello and Romeo and Juliet are called for Dec. 10. Three weeks will be consumed in getting ready at least one of these productions, and the tour will be resumed at Toronto early in January. Mr. Faversham will be seen in a repertory of his most successful plays, and eventually will appear in New York in his new productions.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the secretary's office, Room 605 Long Acre Building, New York city, the following members were present: Mr. Francis Wilson, presiding; Messrs. Edwin Arden, Thomas Wise, John Cope, Richard Purdy, Edward Ellis, Charles Coburn, Edward Connelly, Frank Gillmore, John Westley, George Nash, and Bruce McRae.

The corresponding secretary reported total membership 716, of which 93 are women.

The following candidates were elected:

A. E. Anson,	Lyn Harding,
Walter Lawrence,	Alma Kruger,
Hugh Cameron,	Frank Lacy,
Helen Macbeth,	Edward Mulcahy,
Percival Knight,	Douglas Paterson,
Cecil Owen,	Peggy Wood,
Albert Reed,	Josephine Whittell,
Martin L. Alsop,	F. Owen Baxter,
Marie Louise Benton,	Leslie Palmer,
Harry A. Hugenot,	Marie Taylor,
Fuller Mellish,	Bennett Southard,
Ian Maclaren,	Emile Collins,
Sydney Greenstreet,	Thomas Ross,
Eric Blind,	Charles D. Waldron,
Max Montesore,	Arthur Stanford,
Max Fisher,	Edwin Brandt,
Harrison Carter,	John Bowers,
Russell Simpson,	Martin E. Mann,
Reginald Webb,	Homer Granville,
Agnes Everett,	Wallace Widdicomb,
Robert O'Connor,	Jessie Busley,
Henry Bergman,	Chrystal Herne,
Percy Helton,	

The letter prepared by the corresponding secretary to be sent to the secretary of the Managers' Association; also to all individual managers with a copy of "Standard Contract" inclosed, was approved by the Council and ordered to be sent.

The secretary was instructed to have the printer correct the present form of the "Standard Contract" so as to include the clause about women's dresses; also to make the forms apply to both sexes.

A new form of circular to be sent to prospective members was approved and ordered to be printed.

By order of the Council,
BRUCE MCRAE,
Corresponding Secretary.

"OMAR" TO OPEN IN MONTREAL

The first performance of Richard Walton Tully's play, Omar, the Tentmaker, based on the life, times and Rubaiyat of Omar Khayyam, will be given in Montreal on Dec. 8. Mr. Tully will bring the play into New York soon after that. He has the choice of several prominent theaters for the Broadway appearance, but has made no selection as yet. Preparations for the production are going forward rapidly. The company has already been in rehearsal for several weeks.

MAIDA DUPREE SUICIDES

Maida Dupree, a vaudeville actress, also known as Maida Lane and Betty Daley, committed suicide in a Philadelphia hotel during the night of Nov. 24, by taking poison. The coroner's investigation disclosed the fact that the dead actress had followed George Le Maire, an actor, to this country from England. He had received a note signed "Betty Daley," summoning him to the hotel. She was found unconscious and died several hours later.

Among her effects were jewels valued at $2,800, and pawn tickets for jewels pledged in New York for $1,370.

A note addressed to the girl's sister in this city was as follows:

DEAR ROSE.—I have been very ill, have been in hard luck and have sold my diamonds. If you do not hear from me again before Nov. 15, go to the home of Mrs. Fox, at 400 West Fifty-seventh Street, and get my trunk. Don't give her any information. Don't tell mother. Kiss babies for me. Don't call at 400 West Fifty-seventh Street until the 15th or after.

Lovingly,
LILLIE.

The body of the actress was taken to Brooklyn.

THEATER CLUB AFTERNOON

Delightful Entertainment and Vital Interest in Things Theatrical by Prominent Women

The Theater Club, Mrs. J. Christopher Marks, president, and invited guests assembled in the east room of the Hotel Astor on Tuesday afternoon, Nov. 25, the occasion being an entertainment at which a carefully selected programme was presented to some five hundred ladies, who remained seated until the close, though the programme was of more than usual length.

The opening number was a piano solo, introducing Mr. Lajos von Berley, a European visitor to our shores; Presentation of the Subject, by Mr. F. F. Mackay, which was most elucidating; The Drama League of America, a brief but interesting account of how the big movement started with a local organization at Evanston, Ill., by Miss Grace Griswold; vocal solos (a) "To You," Oley Speaks—(b) "Vissi d'Arte," Puccini—(c) "Soft-Footed Snow" (Norwegian song, Sigurd Lie, rendered in charming manner and excellent voice by Miss Aimee Boyé, a young singer, late with the Fritzi Scheff company, and who from the start exercised a decidedly psychic power over her audience by the limpid quality of her tones and exactitude of enunciation); recitation by Miss Beverly Sitgreaves; readings by Dr. Edwin Leibfreed, both numbers being enthusiastically encored; and a brief but very humorous address by Marie Fitzgerald, another visitor from the other side of the Atlantic.

The gathering evidenced the vital interest which is now taken in the drama by intellectual women throughout the country, and it is bruited that the Theater Club is more than likely to attach itself to the very potent movement of the Drama League.

BIG HOLIDAY RECEIPTS

And Morosco is Challenging Comparisons with a Record of $12,899 on the Day

Oliver Morosco is searching comparisons among dramatic organizations, anywhere, on his Thanksgiving Day receipts for the J. Hartley Manners's comedy, Peg o' My Heart, which seems to share with Within the Law the country's palm for universal popularity. Each of the six Peg companies played the customary duo of holiday performances. Laurette Taylor, creator of the part, and apparently perpetual star of the Cort Theater, New York, magnetized $3,142 into the box-office. The first of the traveling companies to go out, in which Elsa Ryan is playing the title part, spent the day in Toledo, Ohio, and its receipts were $2,156. The second company, in which Blanche Hall appears, carried the day's banner among the roadsters, with $2,927, garnered in Richmond, Va. Peggy O'Neill, the third Peg to leave New York, holidayed at Atlantic City, and her manager kept as a souvenir, after the final curtain-fall, $1,440. The fourth traveling Peg, Florence Martin, played to $1,458 in the metropolis of Greensburg, Pa.; while the company headed by Mona Hungerford, inaugurating the newest organization at Poli's Theater, Meriden, Conn., played to $1,776. Total for the day, $12,899.

DEATH OF SOUTHERN MANAGER

Henry W. Greenwall, the veteran theatrical manager, who was for many years a leader in theatricals in the Southwest, died in New Orleans, Nov. 27, at the age of 81 years.

Mr. Greenwall was the founder of the Greenwall circuit of theaters in the South and Southwest, embracing most of the theaters in that section of the country. He was the owner of the Greenwall Theater in that city, and was for many years the lessee of the old Grand Opera House there, where he ran a stock company. He made a fortune in the theatrical business and his estate is believed to run into several millions of dollars.

Mr. Greenwall was a member of Lodge No. 1 of Elks, in New York, and was the representative in New Orleans of the Actors' Fund. He was active in theatrical work almost up to the time of his death.

"FIDELIO" IN NEW HAVEN

Beethoven's great opera, Fidelio, was given in New Haven Sunday, Nov. 23, under the auspices of Dorsch Lodge, branch of the National Musical Union of America.

The performance was rendered with unusual excellence by a carefully selected company and an excellent orchestra of sixty pieces under the direction of Louis Bauer, who also staged the opera. Conspicuous among the very large audience that was in attendance was Horatio Parker, the eminent composer, with his family. Mr. Parker was so impressed with the performance that he wrote Mr. Bauer a letter of recognition and appreciation.

The cast was the following:

Fidelio, Miss Layblicker; Marcelline, Miss Baesler; Pizzaro, Mr. Bachembein; Rocco, Mr. Bauer; Fluehten, Mr. Dostel; Jaquino, Mr. Kotch; Fernando, Mr. Meyenhayn; conductor, Walter Golde.

PRINCESS PLAYS

Playlet "Fear" Withdrawn to Make Room for "Hari-Kari" and "Russia"

The withdrawal of A Pair of White Gloves, the playlet that was involved in litigation through unauthorized performance at the Princess Theater, New York, and subsequently caused the indictment of F. Ray Comstock, one of the producers, has led to some activity in the matter of filling the breach with new pieces. Temporarily, Fear was revived, but as that is much longer than A Pair of White Gloves, Felice was withdrawn also.

To replace Fear, therefore, it was deemed advisable to produce two short pieces. One of them is Hari-Kari, a tragedy of the diplomatic service in Washington, by Julian Johnson, general press representative for Oliver Morosco. The other, called Russia, is an episode in the revolution in St. Petersburg. Russia was presented at the Princess at private performance just before the opening of the regular season, and then withdrawn because it was deemed too horrible even for the house that runs on a Grand Guignol policy.

BILLY WATSON SUES

Wants $50,000 from Cincinnati Manager of Gayety for Breach of Contract

Billy Watson has filed suit in the Common Pleas Court, Cincinnati, Ohio, to recover damages in the sum of $50,000. The action is directed against M. T. Middleton, the Columbia Amusement Company, the Gayety Theater Company, and Rud K. Hynicka. The petition was filed by Attorneys John C. Rogers and J. Albert Hummel.

Mr. Watson alleges that statements were given to the newspapers that have damaged his professional reputation. The management of the Gayety Theater, Cincinnati, made objections to Mr. Watson's performance and ordered some changes and expurgations. They allege that he refused to comply with the order and did not appear. The house was dark Nov. 25-29.

THE LATE E. M. HOLLAND

In the death of E. M. Holland, news of which was printed in our last issue, the American stage has lost one of its distinguished members and the theatergoing public an ever welcome personality, whose name on the playbill never failed to add dignity and, to no inconsiderable extent, a guaranty of worthiness of its offering. Mr. Holland was more than ordinarily identified with successful plays.

Edwin Milton Holland was born in New York city, Sept. 7, 1848. He was the second son of George and Catherine (De Luce) Holland, and belonged to the fifth generation of that family of famous actors. His father, the comedian, who was born in England in 1791 and died in New York city in 1870, came to this country in 1826. His grandfather was an actor at Drury Lane under the regime of Elliston. His great-grandfather was the famous Charles Holland, friend and fellow-actor of David Garrick. E. M. Holland's mother was not an actress. She was the daughter of Nathaniel De Luce, leader of the orchestra at the old Park Theater.

At the tender age of six years E. M. Holland appeared Dec 20, 1855, in To Parents and Guardians, at Wallack's Lyceum Theater, playing the part of Master Thompson. An interval of eight years then intervened, during which time he attended the New York public schools. From 1863 till 1866 he acted as call-boy at Mrs. John Woods's Olympic Theater, and late in 1866 he played his first important part, appearing under the name of E. Milton, owing to his father's insistance that he should not bear the family name professionally until he could add some luster to the already bright name of Holland. This right Edwin M. Holland did earn, having been for a long period of years a conspicuous ornament to the American stage. His characterizations are almost, without number, among them Gibson in The Private Secretary, Captain Redwood in Jim the Penman, Elbert Rogers in Esmeralda, Fag in the all-star production of The Rivals, Uncle Eb in Eben Holden, the Pope in The Eternal City, Captain Bedford in Raffles, Picard in the all-star production of The Two Orphans, Monsignor Bolene in The Duel, Bates in The House of a Thousand Candles, Sir Oliver Surface in The School for Scandal. He appeared in Old Heidelberg, The Blue Bird, Nobody's Daughter, and The Arrowmaker. He was for two years one of the original members of the New Theater Stock company, and his latest impersonation was that of Mets in Years of Discretion.

Mr. Holland is survived by his widow, who was formerly Miss Emily Seward, who retired from the stage many years ago, and his daughter, Edna, who appeared at The New Theater, contemporaneously with her father, and a son.

Mr. Holland was buried Nov. 28 from the Little Church Around the Corner, from whence his father was also taken to his final resting place forty-three years ago, and from which the church got its name. The pastor of a Madison Avenue church had refused to conduct the burial services at the time.

The church was crowded with members of the theatrical profession, assembled to pay respect to the memory of the veteran actor. The Lambs' Club and the Players' Club sent big delegations. Among the pallbearers were John Drew, Joseph R. Grismer, De Wolf Hopper, and Augustus Thomas. Oliver Doud Byron, Digby Bell, and many of the dead actor's friends attended. At the end of the services the Rev. Dr. G. C. Houghton, pastor of the church, read Tennyson's poem, "Crossing the Bar."

NEW YORK THEATERS.

HIPPODROME
Sixth Ave., 43d-44th Sts. Evenings, 8.
Daily Matinees at 2. Best Seats $1.
AMERICA
1000 People | Increased Orchestra | 200 Horses | 50 Indians

SHUBERT Thea., 44th W. of B'way. 'Phone Bryant 8450. Evngs. at 8. Mats., Saturday, 2.
Forbes-Robertson
FAREWELL (With GERTRUDE ELLIOTT)
In REPERTOIRE

39TH STREET 39th St., near B'way Phone 413 Bryant
Evenings, 8:20 Mats. Wed. and Sat. 2:20
AT BAY
With GUY STANDING and CHRYSTAL HERNE
BY GEORGE SCARBOROUGH

Maxine Elliott's Theatre, 39th St. bet. B'way & 6th Ave. Phone 1476 Bryant. Evenings, 8:30. Matinees, Wednesday and Saturday, 2:30.
LAST WEEK THE LURE
Next Attraction A New American Play THE THINGS THAT COUNT

Phone 5194 Bryant COMEDY 41st St. E. of B'way Evenings, 8:30
Matinees Tuesday and Saturday 2:30
An Original Comedy
THE MARRIAGE GAME

44TH STREET MUSIC HALL
Management Lew Fields
Best Talent in the World Twice Every Day in the
World's Latest Novelties
Mats., Best Seats, 50c. Evgs., Best Seats, $1.

CASINO B'way & 39th St. Phone, 3846 Greeley. Evenings, 8:20.
Matinees, Wednesday and Saturday, 2:20.
The Great London and Paris Success
OH, I SAY!
WITH A NOTABLE CAST

Booth Theatre 45th St., W. of B'way. Tel. Bryant 6240.
Evenings, 8:15. Matinees, Thurs. and Sat., 2:15.
LAST WEEK The Great Adventure
NEXT WEEK PRUNELLA With Marguerite Clark

WALLACK'S Broadway & 30th St. Evenings 8:15.
Matinees Wednesday (pop.) and Saturday 2:15.
Mr. CYRIL MAUDE
(Liebler & Co., Managers)
In
GRUMPY

WILLIAM A. BRADY'S
PLAYHOUSE
48th St. East of B'way. Phone 2626 Bryant
Evenings 8:20 Matinees Wed. and Sat. 2:20
THE
Family Cupboard
By OWEN DAVIS

Direction WILLIAM A. BRADY 48th St. Theatre, Just East of B'way. Phone 178 Bry't.
Evenings, 8:20; Mats., Thurs. and Sat., 2:20.
Thursday Matinee, Best Seats, $1.50
THE SENSATIONAL HIT OF THE CENTURY
TO-DAY

INCOME TAX AGAIN

Ex-Congressman Reinock Gives Opinion on Much Discussed Question of Indeterminate Income

While it is quite clear that actors are subject to the new income tax to the extent of assessments on all incomes for married men over $4,000, and for unmarried ones over $3,000, much is being said pro and con as to the indeterminate income. That is, the income that is derived from several sources, as, for instance, that of an actor who receives salaries from three or four different managers during a single year.

As to the justice of the tax, that is a question to be decided generally, for the actor occupies no special position in the eyes of that particular law. As pointed out in an issue of recent date, the law applies to incomes and not to profits, and such expenses as advertising, cost of being a good fellow, wardrobe and months of "liberty" have no more bearing on the question than has the carfare spent by the tired business man when he goes to and from his work.

As the law specifies that collections are to be made at the source of income, many persons are fretting themselves as to just how Uncle Sam is going to keep tabs on the situation of each man. As a matter of information, the precise knowledge is all right, but when it comes down to it, that part of the question is up to the Government. The proper officials will keep watch of the incomes.

Klaw and Erlanger, Charles Frohman, and the Shuberts have installed special bookkeeping departments to check up the amounts paid out to each artist in their employ, deducting from the weekly salary the percentage to be paid when the total reaches the amount specified for single and married professionals, and in event of the total not reaching that sum, to return what has been withheld, in the form of a rebate. The manager is not to be held responsible for an actor's income until he has paid out the $3,000 or $4,000, as the case may be.

The point that then arises is whether or not a manager has the right to protect himself by withholding money that may not be collected by the Government at the end of the year. In other words, has the manager a right to insure himself against loss with the actor's money? That question is now being brought up as a test case by Henry Mortimer, who alleges that the management employing him unlawfully deducted from his salary, having no right to touch it until they have paid him the amount that makes him subject to Government assessment. Also, the Actors' Equity Association is taking steps to investigate the exact status of the actor, in so far as the matter concerns him.

The Hon. Joseph L. Reinock, treasurer of the Shuberts, and once Congressman from the Sixth Congressional District of Kentucky, when approached for his opinion on the tax, said: "As I interpret the law, it means that in cases wherein the pay of an actor or actress depends upon the length of the engagement and run of the show, or any other specific condition, such salaries are not fixed and cannot be regarded as determinable gains and profits within the law. Therefore no withholding of the tax upon payments made under such conditions is required. An indeterminate salary cannot be assessed. And this also applies to authors' royalties, as I conceive it."

Mr. Reinock was further asked what was the status of foreign artists acting here, under the income tax law. He replied: "Under the law actors who are non-resident aliens, it seems, are subject to the same rules as citizens. That is, subject to tax on incomes resulting from business done or capital invested in this country. On salaries fixed and determinable, the tax will be withheld when the annual salary payment exceeds $3,000. Otherwise no tax can be withheld, in my opinion."

LEGITIMATE AGAIN

Broadway Resumes Regular Productions with Coming of Mme. Aguglia

While there has been talk for some time of the old Broadway Theater, that has housed so many noteworthy productions in its day and has been showing only pictures for these many months, going back to regular dramatic productions, there was no definite intimation of the truth until a cable announced the opening of Mimi Aguglia, the Italian actress, at the Broadway on Dec. 22.

The first three appearances of Madame Aguglia will be in Salome, Zaza and Electra. She will speak in Italian, but not in the Sicilian dialect as in her previous engagement in New York some seasons ago. A company of eighteen players accompanies her.

There is something especially significant in the return of the Broadway to legitimate attractions, for it is a house that is well within the radius of New York theatrical activity. It is not in the position of several playhouses that have been left isolated in alien surroundings with the northward trend of the Rialto. The Broadway is in a position where it is not altogether compelled to yield to the incursions of pictures. Picture men have been triumphantly citing the fact that it has been showing pictures as proof that the day of the regular drama is past.

What it probably signifies as much as anything, is that motion pictures are subsiding to normal, after their first wonderful flush of novelty. Following the Broadway, it is rumored, Joe Weber's Theater, down in the Thirties, will come back to musical comedy. Just now they are meeting enormous success there with a screen version of the Rockefeller investigations of white slavery; but after that it is likely they will take a chance on the kind of attraction for which the house was originally built. Kolb and Dill, the German dialect comedians from the West, have been in New York for some time looking for a theater wherein they may produce musical pieces, particularly their success, Mixed Pickles. Beside Joe Weber's, there are the Herald Square, once owned by Lew Fields, and the Savoy, in Thirty-fourth Street, the former particularly of the type required.

Above all, there is the coming of a picture man himself, "disdaining the steps by which he did ascend," into the legitimate field. That is "Broncho Billy" Anderson, of the Essanay Motion Picture Company, who, as head of a producing firm, has leased the new Strand Theater, now under course of construction above Longacre Square on Broadway, for the staging of a musical composition called The Candy Shop, and, provided that succeeds, for the production of more.

DRAMACRAFTERS AT WORK

Syndicate of Twenty Members Writing a Play in Common

Francis Wilson addressed the Dramacraft Club Sunday afternoon, Nov. 30, at their clubrooms, 64 West Fortieth Street. This association comprises twenty young dramatists engaged in the unique venture of writing a composite play, and their chosen subject involving a child character, Mr. Wilson was invited to join in the collaboration and lend his views both on the legal and emotional phases of meeting this problem. He applied his suggestions to the plot situations under discussion, and drew pertinent illustrations from his vast experience in championing the cause of the stage child.

The club is writing this symposium under the direction of Luther B. Anthony, editor of the *Dramatist*, and it is their intention to mount the play as soon as it is completed. Sunday afternoon the big scene of the structure was tried out with professional players.

H. PERCY MELDON INJURED

MILWAUKEE, Nov. 26.—H. Percy Meldon, stage director of the Shubert Theater Stock, is nursing two broken ribs and a severely bruised body as the result of a fall through an unfastened trap in the Shubert stage last Friday. Mr. Meldon's physician reports him making rapid progress toward recovery.

"GOVERNOR'S LADY" CLOSES

The two weeks' notice has been posted for the Belasco production of Alice Bradley's play, The Governor's Lady, and the company closes Dec. 13 in Cincinnati, O. Just why this production should be withdrawn is not understood, as it has had but one bad week since the opening. Every other week money has been sent home. The reason given the company for closing is "continued bad business," but this is palpably a subterfuge, in view of the play's success. Anyway, it is not the Belasco habit to close a piece even if it is a loser. The real reason, probably, is the retirement of Emma Dunn from the cast as announced.

FIGHT OVER "LENA RIVERS"

A notice in last week's MIRROR regarding a performance of the play, Lena Rivers, at Newburgh, N. Y., by Earl D. Sipe, and alleged to have been unauthorized, has stirred the ire of Marie Doran, who dramatized the play from a novel of Mary J. Holmes. She asserts that the notice did not represent the facts in the case, in so far as the statement is concerned that the version produced by Mr. Sipe was different from her own. The evidence before Commissioner Shields, she declares, developed the fact that Mr. Sipe obtained his copy of the play from a stranded repertoire actor in 1910, and she alleges that it is identical with her own.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings, 8:10; Matinees, Wed. and Sat., 2:15.
CHARLES FROHMAN . . . . . Manager
CHARLES FROHMAN PRESENTS
Ethel Barrymore
IN A NEW COMEDY
TANTE
By G. HADDON CHAMBERS

GARRICK 35th St., near Broadway. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Charles Frohman, - Manager.
CHARLES DILLINGHAM presents
FANNIE WARD
In the Palais Royal, Paris, success
MADAM PRESIDENT
with an exceptional cast.

CRITERION Broadway & 44th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Charles Frohman, - Manager.
DAVID BELASCO presents
The Man Inside
A Drama of Crime, in Three Acts, by
ROLAND BURNHAM MOLINEUX.

GAIETY B'way & 46th St. Tel. 210 Bryant. Evgs., 8:15. Mats. Wed. & Sat. 2:15
Klaw & Erlanger, Managers
COHAN & HARRIS present
Edgar Selwyn's New Farce Hit
NEARLY MARRIED
With BRUCE McRAE

ASTOR 45th St. and B'way. Phone 287 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

KNICKERBOCKER B'way & 38th Street.
Evenings, 8 sharp
Matinees Wednesday and Saturday at 2.
Mr. F. C. Whitney presents
MADAME KALICH
in RACHEL
A four-act romantic drama by Carina Jordan
100 persons in cast. Augmented Orchestra.

LYCEUM 45th Street, near Broadway Evenings, 8:20. Matinees, Thurs. & Sat.
KLAW & ERLANGER present
Elsie Ferguson
In the New American Comedy by William Hurlbut,
The Strange Woman

LIBERTY West 42d Street.
Klaw & Erlanger, Managers
Evenings 8:15. Mats. Wednesday & Saturday, 2:15.
WERBA & LUSCOMBE present
CHRISTIE MACDONALD
In Victor Herbert's New Operetta
SWEETHEARTS
Book by H. B. Smith and Fred de Gresac
Lyrics by R. B. Smith. Staged by Fred Latham

NEW AMSTERDAM West 42d St. Evgs., 8:15.
Matinees, Wednesday and Saturday, 2:15.
Klaw & Erlanger, Managers.
KLAW & ERLANGER present
A New Musical Comedy,
The Little Cafe
Book and Lyrics by C. S. McLellan.
Music by Ivan Caryll.

GEO. M. COHAN'S Theatre, B'way & 42d St. Phone 300 Bryant.
KLAW & ERLANGER Managers
Evgs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the Saturday Evening Post, by Montague Glass.

CORT THEATRE 48th Street
Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Matinees, Wed. and Sat., 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
in the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS

H. H. FRAZEE'S LONGACRE THEATRE 48th St., West of B'way. Tel. 23 Bryant. Evenings at 8:20. Mats., Wed. and Sat., 2:20
The New Era Producing Co.
(Joseph P. Bickerton, Jr., Man. Director), presents
The New Musical Comedy
ADELE
By JEAN BREQUET and PAUL HERVE
With an Exceptional Cast

HARRIS 42d St., West of Broadway Evenings at 8:15. Matinees Thursday and Saturday, 2:20.
LOUIS MANN
in a Four-Act Play
CHILDREN OF TO-DAY
By Clara Lipman and Samuel Shipman.

BELASCO W. 44th Street. Evgs., 8:15. Matinees, Thursday and Saturday, 2:15.
DAVID BELASCO presents
DAVID WARFIELD
IN
THE AUCTIONEER

REPUBLIC W. 42d St. Evgs., 8:15. Mats. Wed. and Sat., 2:15. David Belasco, Manager.
DAVID BELASCO presents
THE
TEMPERAMENTAL JOURNEY
With LEO DITRICHSTEIN
and Notable Cast

Eltinge Theatre West 42d St. Phone 3420 Bryant
Evenings, 8:15. Wed. & Sat. Matinees, 2:15.
Wednesday Matinee, Popular. 50c to $1.50
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
With JANE COWL as Mary Turner
By BAYARD VEILLER

OPERA IN ENGLISH

A Mid-Season Review of Century Venture Gives Gratifying Results

While other leading American grand opera organizations are beginning, or about to begin, their season, the Century Opera Company is entering upon the second quarter of its first season.

These first nine weeks of the Century career have brought many interesting facts, and those experimental phases of its operations have been watched closely by those interested in opera.

The capacity of the Century Opera House has been filled at three-quarters of the performances of the first nine weeks. There were only nineteen performances with any empty seats on the orchestra floor, and the foyer circle has been entirely filled for all but eleven performances. Most remarkable of all, and illustrative of the growing democracy of grand opera, is the fact that there has not been a single performance for which all seats in the two balconies were not sold. This is undoubtedly a record for grand opera, in America at least.

Concurrent with the excellent patronage of the past two months, the assurance of its continuance has been apparent in the constantly growing subscription list. The number of subscribers has increased each week, and the books now contain a larger number by thirty-eight per cent. than were registered up to the opening on September 15. This increase evidences the public's approval of the artistic value of the performances, so it is hardly necessary to comment further on the question of quality.

The largest attendance of the season so far was attracted by The Tales of Hoffmann while Aida and Madam Butterfly were about equal contestants for second place in drawing power. Lucia di Lammermoor was third in popularity, closely followed by The Jewels of the Madonna and Samson and Delilah. The last three operas in point of drawing power, La Gioconda, Lohengrin and La Tosca, were by no means unpopular. Their attractiveness seems small only by comparison with the remarkable magnetism of the other operas mentioned. It may be said that not a single opera given so far has been disappointing in drawing power.

In comparing the popularity of the different operas it is remarkable that nothing is indicated as to whether the clientele of the Century prefer the old or new favorites, the lighter or the heavier works. They undoubtedly like variety, and approve the policy of giving an opera each week as different from the week preceding as possible. A work of the old lyric form, such as Lucia di Lammermoor, is appropriately preceded by a modern Italian masterpiece like La Tosca, and followed in the next week by Samson and Delilah, one of the greatest compositions in the modern French school, and this is succeeded by another favorite of long standing; Il Trovatore. This plan of alternating types will be followed throughout the season.

The single weekly performance of the opera in its original language has been discontinued, and all presentations are given in English. This change was made in response to a general and well-defined demand.

When the Messrs. Aborn made their first announcement last Summer outlining the policy and intentions for the present season, they stated that it was their intention to study the desires of the public and to change their schedules to suit the larger number of their patrons.

Experience has shown that while there are many operagoers who demand opera in English and will have no other if they can help it, there are few who insist on hearing it in the original language. There are, of course, some who prefer opera in one or another European language, but most of these are willing to accept opera in English. Consequently, while a performance in Italian or German on a Monday night drew a number of operagoers who came on account of the language many more remained away because of the foreign tongue. Fully three-quarters of the audience on a Monday night were patrons who came then and accepted a foreign language performance because they could not get the seats they desired at any other performance.

These conclusions have been obtained through the many written communications from Century patrons and through the verbal observations which have been carefully recorded at the box-office and tabulated. Hence, the management of the Century Opera Company, in endeavoring to make this a popular institution in every sense, have demonstrated that "Opera for the People" and "Opera in English" are synonymous in America, or at least, in Greater New York.

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NELSON THEATER CASE ENDED

SPRINGFIELD, MASS., Nov. 28 (*Special*).—The Nelson Theater case, famous in Springfield legal annals for nearly five years, from its frequent trials and appeals, was definitely settled on Nov. 22 by the Supreme Court's ordering the decree of damages to S. Z. Poli of $4,838.67. In 1909 the late George D. Nelson, owner of the Nelson Theater, evicted the Nelson Theater company, which was Manager Poli, on a technicality, and installed the William Fox Amusement Company as tenants. In the lawsuit Mr. Poli regained possession of the house under the lease he had taken over from the Shuberts, and has since had possession until the lease expired last season. He also brought suit against Nelson and Fox for damages for loss of business and other injury while the theater was out of his control. The Nelson estate and the Fox Company must settle severally, the costs in full being assessed. The Fox Amusement Company now holds a lease of the theater, giving vaudeville and moving pictures.

"HELP WANTED" IN MILWAUKEE

Oliver Morosco's production of Help Wanted, the play by Jack Lait, managing editor of the Chicago *Evening Telegraph*, will be made at the Oliver Theater, South Bend, Dec. 19. After two days there the play will go to the Cort Theater, Chicago, for an indefinite engagement. Rehearsals will begin shortly under the direction of Mr. Morosco's general director, T. Daniel Frawley, in Chicago. The cast, while not complete, includes Henry Kolker, Franklyn Underwood, Charles Ruggles, James Corrigan, Grace Valentine, Frances Slosson, and Lillian Elliott. This cast is practically that which gave the piece two representations in California, the first during its original run at the Morosco Theater, Los Angeles, and the second in San Francisco at the Alcazar.

SAN ANTONIO'S NEW THEATER

With the opening of the new Majestic Theater, which occurred on Nov. 24, San Antonio will boast the possession of one of the most magnificent theaters in the United States. The style of its architecture is classic Romanesque; its seating capacity is 2,200. The switchboard controls 2,500 lights. Main entrance and foyers are imposing and nothing has been overlooked to make the house a delight and a comfort to its patrons. In its every detail this particular side has been considered and executed.

The Majestic, of which Edward Raymond is the manager, is one of a chain of theaters controlled by the Inter-State Amusement Company, of which Karl Hoblitzelle is the president. It is devoted to vaudeville.

BERT WILLIAMS, STAR

Klaw and Erlanger, in connection with Flo Ziegfeld, Jr., are to star Bert Williams, as Friday, in a production of Robinson Crusoe, which is to be made later in the season. It is said that the colored comedian has a twenty-five weeks' contract at $1,000 per week.

It is also reported that Wilkie Bard, the English music-hall actor, will be brought back by K. and E. next year to star in a musical comedy. Bard was decidedly successful during his engagement in vaudeville here; but he was not considered a drawing card great enough to justify the high salary he demanded.

ACCIDENT TO MARTA SPEARS

Marta Spears, the contralto of Iole, now in rehearsal for production, while seated on a bench on the stage of the Longacre Theater one day last week, was struck on the head by a piece of scenery that toppled over and injured so severely that she was taken to the Flower Hospital in an ambulance. While the wound was painful, it was not so serious as to prevent Miss Spears returning to her work on the following day. Iole is scheduled to open in Atlantic City, Dec. 8.

JEANNE D'ARC FOR COBURNS

By special arrangement with Sothern and Marlowe, Charles Douville Coburn has secured the rights for a term of years for the outdoor presentation of Jeanne D'Arc. This play will be added to the repertoire of the Coburn Players for the Spring and Summer of 1914, and will be presented by them during their annual appearance at Columbia University, New York; Chicago University, Chicago; Harvard University, Cambridge; and Dartmouth College, Hanover.

CELEBRATE GOLDEN WEDDING

Mr. and Mrs. Maurice Simon Edwards, parents of Gus Edwards, composer and theatrical manager, celebrated their golden wedding, Sunday, Nov. 23, at the Savigny, 229 Lenox Avenue, this city. A host of professionals were guests on the occasion, in addition to members of the family.

CHORUS PEOPLE ORGANIZE

The International Alliance of Chorus People—a trade union for chorus girls and men—was organized, Nov. 23, in the headquarters of the Women's Trade Union League, 43 East Twenty-second Street. Patrick F. Duffy, organizer for the American Federation of Labor, made the opening speech.

WANTS PLAYS

Lew Fields Asks for One-Act Plays to Be Produced at Forty-fourth Street Music Hall

From the offices of Lew Fields is issued the announcement that the well-known actor-manager is in the market for one-act plays and sketches that will be available for use in the Forty-fourth Street Music Hall, New York.

It is pointed out that the demand has been restricted hitherto to such forms of tabloid entertainment as the vaudeville houses could accommodate, and latterly, in addition to a special class of plays suitable for the Princess Theater. No scenery is too lavish and no other demands too great to be met by the facilities of the Music Hall.

The plays must be sent to the manager of the hall, inclosing stamps for return if unavailable. There is to be no "competition," and no prizes will be given.

HOUSE MANAGER ARRESTED

TEMPLE, TEXAS, Nov. 24 (*Special*).—Sol Davis, manager of the Opera House, was arrested Saturday night, Nov. 22, charged by the manager of The Soul Kiss with embezzlement, and the Opera House Company annulled his lease. It was alleged that he overcharged for tickets and pocketed the overcharge. Frank Lucas, a well-known local man, has been put in charge temporarily.

The Opera House Company is determined to have the house under clean management in order that both patrons and theatrical companies may have a square deal. The above action was the culmination after many petty annoyances to all who had dealings with the management of the Opera House.

SINGERS TO SUE HAMMERSTEIN

Twenty singers, who are said to have been under contract with Oscar Hammerstein to appear at his new opera house, have applied to the courts in Paris and have obtained writs of seizure of his property in France, according to a cablegram. Madame Marthe Chenal is among them. She is determined to sue Mr. Hammerstein. Holders of minor contracts assert that the postponement means to them loss of salary for the season. Maurice Renaud, the baritone, also engaged by Mr. Hammerstein, has not yet decided upon his course in the matter.

Mr. Hammerstein's comment, when seen about the report, was: "It is a lie inspired by the Metropolitan Opera directors. Renaud wrote me but two days ago that he was quite satisfied, and he predicts success for me once I get started."

IRISH PLAYHOUSE FOR 'FRISCO

San Francisco is to enjoy the first exclusive Irish playhouse in the United States. Seumas O'Brien, who is hailed as leader of the Irish Renaissance, is in the city of the Golden Gate, where he is giving the movement to establish such a theater his earnest and sincerest assistance.

At the first Irish singers' festival to be held in the Knights of Columbus auditorium on Dec. 10, the Irish players will present Malachi Desmond, a one-act tragedy by O'Brien. Gold medals are to be awarded.

Great interest is being manifested in the project.

GRACE LA RUE STIRS UP LONDON

On the night of Nov. 25, Grace La Rue, the American singer, created a profound sensation by interrupting the performance at the Palace Theater in London to air a private grievance. She made a speech to the audience in which she complained that she was not permitted to sing a song which the management had not passed upon.

Miss La Rue did not appear on the following night.

GEORGE K. FORTESCUE IN HOSPITAL

The many friends of George K. Fortescue will be sorry to learn that the comedian is very ill at St. Vincent's Hospital, Eleventh Avenue. Mr. Fortescue is suffering from Bright's disease, according to the diagnosis of the physicians. His speech is much impaired. THE DRAMATIC MIRROR is informed that Mr. Fortescue, despite his serious condition, will be glad to welcome the cheering influence of visiting friends.

"THE THREE HATS"

At the McKinley Square Casino in the Bronx, New York, on Nov. 21, the Ampersans, an amateur dramatic association, presented Arthur Shirley's three-act adaptation from the French of The Three Hats. Otto A. Kern, Edward O. Seiffert, and Matilda S. McGrath gave creditable performances. The production was under the direction of Carl H. Beeker.

EVA TANGUAY MARRIED

Eva Tanguay and John Ford, her leading dancer, were married in Ann Arbor, Mich., at the office of Justice of the Peace Thomas, Nov. 24. The license gave Miss Tanguay's age as 33 and Mr. Ford's at 32. The bride declared that she had never before been married.

DRAMATIC LEAGUE'S PLAY CONTEST

Through its president, Mrs. August Belmont, the Educational Dramatic League announced that the time of registration for entering the league's competition plays has been extended to Jan. 15.

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GOSSIP

Joseph R. Garry has signed for a thirty weeks' tour with the May Irwin company.

J. E. McGregor has been engaged to play Thomas Bigger in Bunty Pulls the Strings.

Homer Pott and Teddy Sullivan have joined Gaby Deslys in The Little Parisian.

Edwin F. Emery will stage the new Shubert musical production, The Midnight Girl.

Venita Fitzhugh has been engaged for the Frohman production of The Laughing Husband.

NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

ACADEMY OF MUSIC.—Members of the Academy Stock Company were seen last week in Life's Shop Window. Priscilla Knowles won individual honors in the role of Lydia Wilton. Theodore Friebus was capital in the part of Bernard Chetwin. The remaining favorites were seen to advantage. J. Gordon Edwards deserves credit for the splendid staging of the play.

HARLEM OPERA HOUSE.—Last week the three-act drama, The Price, which served as a vehicle for Helen Ware when originally produced, was the attraction. Lotta Linthicum and Ramsay Wallace were seen in the principal roles.

This week marks the return of Florence Malone as leading woman. A Romance of the Underworld is the offering.

CECIL SPOONER THEATER.—Cecil Spooner and company were seen last week in a splendid production of Alma, Where Do You Live? This week's offering is A Child of the Regiment.

WADSWORTH THEATER.—The Wadsworth Players last week presented Mme. Sherry with remarkable success. The piece was well staged and showed the capable directing of Henry Andrews. Florence Rittenhouse sang and danced the part of Yvonne like an old timer in the musical field, yet Monday was not only her initial performance of the kind, but also the first time she had ever sung before any audience, and lack of space prohibits the detailed praise that is really due her. Others whose work was excellent are Maude Pruing, Helen Keers, Geoffrey Renner, and Henry Andrews.

STOCK IN BROOKLYN

J. K. MacCurdy Gets Gotham—Opens Dec. 8 with His Own Company

James Kyrle MacCurdy, for many years one of the most popular members of the Gotham Stock company, has signed a lease with the Keith interests, and on Monday, Dec. 8, will open that playhouse under his own direction and management. The opening bill will be The Old Clothes Man, one of Mr. MacCurdy's own plays, in which he was featured for several seasons on the road. The author-actor-manager has selected practically an entire new company to support him, and the policy of the house—although still a stock organization—will be materially changed. The Old Clothes Man will be followed by several other comedies from MacCurdy's own pen. It is also understood that he will try out two new plays which he has written during the last two seasons. One of them, The Nine Lives of Mrs. Catt, was to have been produced by Lew Fields, but owing to some misunderstanding was delayed. For many years the Gotham enjoyed a splendid patronage, but during the present season the business has been bad. In fact, so bad that the Keith management decided to install a new policy. Mr. MacCurdy is confident that by offering his special line of attractions he can restore the lost patronage. At least he is willing to take the chance.

The Crescent Players were seen in a well staged production of The Royal Mounted. George Alison maintained his usual standard by an effective portrayal of Sergeant O'Brien, while Leah Winslow won favor as Rose Larabee. Joseph Eggenton, Isadore Martin, William Evarts, M. J. Briggs, and Charles Schofield were seen in congenial assignments.

Gus Forbes and Enid May Jackson won instant favor in a production of A Romance of the Underworld, which was last week's offering at Keith's Greenpoint Theater. Charles Wilson and Pearl Gray were seen to advantage.

Members of the Grand Opera House Stock company are still enjoying capacity houses. Life's Shop Window, last week's offering, was well handled by Noel Travers and his popular players. Phyllis Gilmore was seen as Lydia, George M. Carleton as Bernard Chetwin, and William H. Elliot as Pelham. Pearl Ford, James Harris, and Irene Douglas were pleasing in their assignments.

Members of the Gotham Theater Stock company were seen in a production of The Traveling Salesman. The company will close on Dec. 6 with a production of Kindling. This will be the last stock production under the Keith régime. J. LEROY DAUG.

PAYTON STOCK COMPANY TO DISBAND?

The Payton Stock company closed their engagement at the New Payton Theater, Nov. 29. They are playing a week's engagement at the Shubert at present, but it is reported that the company will shortly disband. The Payton Theater is now known as "Keeney's."

LAWRENCE PLAYERS

The Lawrence Players, Rochester, N. Y., will present The Heiress, a four-act comedy drama, under the personal direction of Frederick Lawrence, featuring Edna May Meisch in the title-role at Concordia Hall, Dec. 8.

OMAHA WITHOUT STOCK

It is announced that Manager Turner, who controls the American Theater, Omaha, Neb., has given up his sub-lease of the theater and that the house will revert to the Allardt circuit at the close of the week's bill Dec. 6. Business has been very unsatisfactory. It is not quite decided what the immediate future of the house will be. It is understood that the members of the American Stock company who desire to return to New York city will have their expenses paid. What with the Eva Lang company moving to Denver and the present company about to disband, Omaha will be without a stock company.

"THE NATURAL LAW"

The Natural Law, by Charles Sumner, was given its first performance on any stage, Dec. 1, by the Bainbridge Players at the Shubert Theater, Minneapolis. Mr. Sumner, who is from Chicago, entered into an agreement with Manager Bainbridge to put the play to the test. And if it is a success it will be sent out on the road.

PEARL R. ALLEN PLAYERS

The Pearl R. Allen Players will open for an indefinite run at the Majestic Theater, Moose Jaw, Saskatchewan, on Dec. 15.

RITA KNIGHT. *Topping, Mich.*

MISS KNIGHT had become very popular with theatregoers at Bayonne, N. J., when E. A. Schiller disposed of the Broadway Theater and took his company South. After a short stay in the South, however, Miss Knight returned, and is now leading woman for the Malley-Denison Stock company, Lawrence, Mass. Last season, as leading woman for Arthur Chatterdon, she made a most interesting tour of the Middle West. She is a great lover of fresh air and of exercise, and the one fault she finds with the stage is that it takes so much of her time from the open air. Miss Knight loves stock, for while she admits it is work, she is a firm believer in always being busy. With unusual physical graces Miss Knight combines a refinement of manner and method that are highly effective and worthy of the warmest praise.

ARVINE PLAYERS

The Arvine Players, Lancaster, Pa., were seen last week in Madame X. Miss Nesmith was a surprise in the character of Jacqueline, who is acquitted of murder through the efforts of her son. She was equal to all demands in the character and was received accordingly, while George Bowman, as the young lawyer, acquitted himself with great credit. Other characters that were well taken were: Mr. Arvine as Louis Floriat, Stuart Beebe as Noel and Victor. Manager Baldwin, of the company, did excellently as Valmario.

PITT PLAYERS IN NEW PLAYLET

A double bill is being offered by the Pitt Players, Pittsburgh, this week, consisting of The Eternal Mystery and Sauce for the Goose. The Eternal Mystery is a one-act drama by George Jean Nathan and this marks its first presentation on any stage.

SCOVELL JUVENILE STOCK COMPANY

The Scovell Juvenile Stock Company on Nov. 28 gave its four big productions this season when A Night Out was presented at the Gamut Theatre, Los Angeles, Cal. The company consists of nine clever children under Benjamin Scovell's management.

ACADEMY PLAYERS, HALIFAX

The Academy Players opened their eighth week at the Academy of Music, Halifax, N. S., Nov. 24. Janet Morgan scored great success in the title-role of All-of-a-Sudden Peggy. The company is playing to big business.

"GLOOMY FANNY" PRODUCED

The stock company at the Duquesne, Pittsburgh, recently presented for the first time on any stage, a new play from the pen of Allan Davis. Thurston Hall and Irene Oshler, supported by Dennis Harris, Faith Avery, W. H. McDougall, Henry Duggan, Jessie Pringle, Thomas Harris, and Helen Travers, were seen in the leading roles. The play is a dramatisation of a story of the same name by Morley Roberts that appeared in the *Saturday Evening Post* some time ago. It tells the story of a young viscount, known to his friends as "Gloomy Fanny," who sells potatoes in the East End of London to carry out a bet, and incidentally to build up the business of the father of the poor girl he loves. The local press indorsed the play as pleasing, clean, and wholesome, with some promise if more elaborately presented.

WOLFORD STOCK COMPANY

The Wolford Stock Company, supporting Mamie Sheridan Wolford after a successful season on the Bell-Olendorf Airdome Circuit, is playing through the south. Business so far has been exceptionally good. The company is now in Harrison, Ark.

MORISON'S CHELSEA SUCCESS

Many people predicted failure for Lindsay Morison in Chelsea, Mass., when he placed one of his stock organizations in Gordon's Theater of that city, but they were not good prophets, for the company played to good houses during the later half of the first week and the last three offerings have attracted capacity houses.

FALL RIVER NOTES

At the Savoy Theater, The Time, the Place, and the Girl was given a fine production by the Malley-Denison company, Nov. 24-29, with Carolyn Elberta as Mollie Kelly. Miss Elberta is at home in musical comedy, and her work was of the best. Miss Elberta celebrated the first anniversary of her appearance in this city Nov. 29, when souvenir photos of Miss Elberta were given to all of the patrons. Miss Elberta holds the record for the longest engagement ever enjoyed by any one in stock here. Hollister Pratt was well cast as "Happy Johnny" Hicks. Excellent chorus. Fine stage settings. Large attendance. The Rosary Dec. 1-6.

The Bayliss-Hicks Players offered for the first time in this city by a stock company The Love Route, with Corinne Cantwell as Allene Houston, at the Bijou. Miss Cantwell gave her usual good performance. Victor Browne was excellent as John Ashby. Ted Brackett, J. Arthur O'Brien, George Walsh, and Maxwell Driscoll were seen in well played parts. The production was given an elaborate stage setting, under the direction of Henry Hicks, the scenery by Henry Grabbert being the best that he has done this season. Best of satisfaction to large attendance. Darkest Russia Dec. 1-6.

A Temperance Town was the offering at Hathaway's Theater, New Bedford, week Nov. 24-29, by the Lester Lonergan Players, with Amy Ricard, John Meehan, Maud Blair, Bernard Steele, Eddie Phalen, Joseph Selman, and Eugenie Du Bois in leading roles. The Talker, Dec. 1-6.

At Taunton, Mass., week Nov. 24-29, the Malley-Denison company presented Paid in Full, with James Crane as Joe Brooks and Blanche Shirley as Emma Brooks. Neil Barrett, F. W. Taylor, Paul Atherton, Ethel Milton, and Fannie Meade gave excellent support. The production under the direction of Edwin Denison was well staged. The season at Taunton is very successful. Both Mr. Crane and Miss Shirley have become great favorites.

Lillian Bayer will open with the Lonergan Players in The Talker, Dec. 1.

William Watson is the guest of his daughter, Evelyn Watson, of the Malley-Denison company.

FINE PLAYS AT POLI'S, BALTIMORE

Belasco's The Concert is receiving its initial production in Baltimore at popular prices and its first performance in stock at Poli's this week. Stock productions of this character are most unusual, and we can truthfully say that the management of Poli's deserve a word of thanks for securing this latest Belasco piece for stock production. The public are flocking to the Poli offerings, due to the unusual standard of excellence that has been maintained week after week, and to the capable company which interprets the plays. Lowell Sherman is doubtless the most popular stock man this city has ever possessed, and his work justly entitles him to all praise which he has earned. The Third Degree last week was an admirable performance, one of the best any stock company has presented in Baltimore. For week Dec. 8 The Shepherd King will be produced.

JULIAN NOA TO THE BREACH

Julian Noa, whose excellent work at the Academy of Music has not been forgotten, though he has been leading man in Fall River, Mass., for the past twenty weeks, was called upon two weeks ago to replace Severin De Deyn, leading man of the Gayety Theater, Hoboken, N. J., in The Price, at ten o'clock Monday morning, playing the part that evening and for the succeeding evening's performance. The same thing occurred the following week in Quincy Adams Sawyer, and Mr. Noa was accordingly engaged as the regular leading man of the Gayety, opening in that capacity last week as Tom Singleton in The Ninety and Nine.

CONYERS IN "OUR NEW MINISTER"

For the week commencing Monday matinee, Dec. 8, the Poli Players, Springfield, Mass., will present Denman Thompson's famous play of character studies, Our New Minister, which saw several years of uninterrupted success on tour of this continent and incidentally made a comfortable fortune for the author and the touring managers.

Joseph Conyers, who originally created the part of the "town constable," will enact that role in this production.

In this connection it is particularly gratifying to announce that besides Mr. Conyers, the regular stock company will be augmented by the addition of Mr. M. H. Harriman and Mr. F. W. Clarke, both of whom were in the original cast with Mr. Conyers while touring the country.

"BUNTY PULLS THE STRINGS"

The Lonergan Players, at Hathaway's Theater, New Bedford, Mass., will give the first stock presentation of Bunty Pulls the Strings shortly.

"THE BROAD HIGHWAY"

BOSTON, Dec. 2 (*Special*).—For the first time in America, Jeffrey Farnol's dramatization of his novel, "The Broad Highway," is being played at the Plymouth by the Henry Jewett players, Boston's new repertory company. The play follows the events of the book, but in the transfer to the stage much of the romantic appeal has evaporated. The piece is too long, and demonstrates that Mr. Farnol does not have the selective skill that might have made the play a good romantic comedy. Marie Leonhard again showed much skill and charm, George Gaston was excellent as the village patriarch, and Robert Swasey did well in a small part. The settings were a credit to Mr. Jewett.

AUDITORIUM STOCK

The Auditorium Stock, Kansas City, Mo., put on Madame Sherry for the week of Nov. 24-30, playing to good business. The production was a most agreeable surprise, too, and was the company's first venture into the musical-comedy field. Anne Tasker was specially engaged to play the leading part, and appeared to splendid advantage; but it must be acknowledged that several members of the regular company gave her some close competition. Diana Ida Dewar's singing of "The Dublin Rag" was the real hit of the performance.

EVANSTON PLAYERS

The Evanston Players, the newest of the modern theatrical organizations in the Chicago vicinage, will make their debut early in January with the first production of a repertory that is to extend into the Spring. The officers of the Evanston Players are: President, Henry C. Tilden; vice-president, James F. Oates; treasurer, Donald Scott; secretary, Allen J. Carter; governors, Mrs. Guy S. McCabe, Mrs. Charles A. Vilas, Mrs. Frederick Arnd, Charles S. Wells, Abram Mendenhall, and Gardner Read.

FLORENCE PINCKNEY ILL

Florence Pinckney resigned from the Malley-Denison Stock at Lawrence on Nov. 22, because of illness. Miss Pinckney has been the leading woman at Lawrence since the company opened in August, and after resting thoroughly will rejoin the Malley-Denison forces for the Spring and Summer engagement at Newport, R. I.

CHANGES AT GREENPOINT?

It is reported that Gus A. Forbes, leading man; Enid May Jackson, leading woman, and John T. Dwyer, "heavy," will leave the Greenpoint Stock company, Brooklyn, at the end of this week.

STOCK NOTES

Jane Tyrrell, who is working hard with the Bainbridge Players, Minneapolis, is receiving high praise from the press of that city. The *Minneapolis Journal* speaks as follows concerning Miss Tyrrell's acting in a recent performance of The Boss: "On her side, Miss Jane Tyrrell does what is possibly an even more difficult piece of work by almost making the woman, who begins by accepting an alliance with this man and ends by loving him, seem humanly possible. She throws herself with such sincerity and such real artistry into the impersonation that it grows into verisimilitude before our eyes. Girlish and idealistic in the first act, she develops into rare womanhood by her passage through the fires of martyrdom. Incidentally, Miss Tyrrell's beauty is set off by some wonderful gowns."

Mary Gibbs Spooner, who was president of the Brooklyn Chapter, A. C. A., accepted the invitation of the chapter to be the guest of honor at their regular meeting Friday evening, Nov. 21. A royal reception with flowers and speeches made the evening memorable to all present.

Helen Holmes has been engaged as leading woman for the producing company at The Little Theater, Philadelphia.

J. Arthur Young has joined Keith's Harlem Opera House stock company.

Leah Hallack, leading lady of the Calsmith Stock Company, Reading, Pa., received excellent press notices on her recent performance of the Salvation Army lassie, in Salvation Nell.

Blanca Robinson is playing Red in The Ninety and Nine at the Gayety Theater, Hoboken, N. J., this week.

Arthur Bell has just finished a week at the Wadsworth Theater, Bronx, where he played Edward Sherry in Madame Sherry.

Stanley James, character comedian, who has been identified with the Columbia Players at Washington, D. C., for the past four seasons, has been engaged under the Poli management to open in the part of Sassafras in The County Chairman Dec. 8.

Alexander Leftwich, the stage director of the Academy Players, Halifax, N. S., made a very handsome stage setting for the hall scene in a recent production of Peggy.

SELLS "DUCHESS"

Harry Frazee Disposes of Herbert Operetta and His Press Agent Goes Bankrupt

H. H. Frazee resigned last week as president and director of the Coquette Company, the concern that put on The Madcap Duchess, the Victor Herbert comic opera now running successfully in New York. The purchasers of all of his right, title, and interest in the production are believed to be the firm of G. Schirmer, music publishers, who issue the score. Negotiations were conducted by Nathan Burkan, a lawyer of New York, who also represented the new stockholders. Frazee declares he had no motive in the sale of his holdings other than the receipt of a good price, and that the fact does not in any sense imply that he will discontinue production of plays. He declares he will certainly continue producing plays.

Almost coincident with the sale of The Madcap Duchess, Edwin A. Weil, general manager and press representative for H. H. Frazee, filed a petition in bankruptcy, giving his liabilities as $23,000, with his only asset a life insurance policy for $10,000, payable to his wife, Carrie Weil. Weil's debts were contracted through his connection with an enterprise that aimed to produce small time attractions. This sort of thing has been a favorite indoor pastime of press agents this season. Hayes, who places publicity for Within the Law, is reported to have lost a number of thousands in the failure of The Girl and the Pennant. Sharing Weil's losses is John Pollock, press representative for the Orpheum circuit. The losses comprise sums owed to authors, actors, printers, and costumers.

BARKER COMING

To Give "Philanderer" at Little—"Prunella" to Booth—"Great Adventure" to Boston

Granville Barker, the English manager with ideas, who came here in 1908 to consider the artistic direction of the late New Theater and then fled upon seeing the size of the house in which he was expected to work, is coming to New York this month with his English company to present Shaw's The Philanderer at the Little Theater during Christmas week. His leading woman is Mary Lawton. Shaw is rehearsing the play now in London for the American presentation. Previous performances of The Philanderer in this country have been private.

To make room for The Philanderer at the Little, Prunella, which is now playing there, will be moved to the Booth on Monday. A change of the kind would have been necessary anyway, as the Barker-Housman fantasy has been playing to excellent business, and can do better at a larger house. The Great Adventure, playing at the Booth, closes in New York on Saturday and goes to Boston, where its date is indefinite.

"GIRL ON FILM"

George Edwardes and English Company Bring It for Opening New Year's

The Edwardes company will end its run at the Gaiety Theater in London on Friday night and will sail the following day to bring the current attraction, The Girl on the Film, to New York. It will appear in this city under Shubert management on New Year's Eve. The piece is an adaptation from the German of Rudolph Schanzer, by James T. Tanner, and has been one of the greatest musical comedy hits ever seen at the Gaiety. The lyrics are by Adrian Ross and the music is by Walter Kolle, Willy Bredschneider, and Albert Sirmay.

Prominent in the cast will be George Grossmith, Emmy Wehlen, Jack McCardle, Connie Edise, Dorma Leigh, Lord Dongan, Charles Plunkett, Madelein Seymour, Gwendolyne Brogden, Oyra, the dancer, Grafton Williams, and Charles Crompton.

MAY ROBSON

To Be Presented in New Forbes Comedy by William Moore Patch

William Moore Patch, of Pittsburgh, who controls the destiny of the Pitt Theater in that city, is broadening out in the producing line. He is shortly to open a new play in Syracuse, called The Clever Woman, written by James Forbes, author of The Traveling Salesman, and starring May Robson, who was lately seen in Mrs. Matt Plummer. The part of Miss Robson is that of a middle-aged woman and is said to be a well-rounded character. Rehearsals began in New York yesterday. After the Syracuse opening on Dec. 25, the piece will go into Philadelphia for a run, provided it can get by the critics.

TOM TERRISS IN DICKENS PLAYS

Tom Terriss, supported by an English company of seventeen, opens in Canada this month in a repertoire of Dickens plays. The management is by Seymour Hicks. It is not yet known whether or not Terriss will be seen in America outside of the Dominion. That all depends on the success of the enterprise. Terriss is well known here through his characterizations in vaudeville.

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"Peg O' My Heart"

by J. HARTLEY MANNERS

LAURETTE TAYLOR—New York	$3,142
Toledo, (Elsa Ryan)	2,156
Atlantic City, (Peggy O'Neil)	1,440
Richmond, Va., (Blanche Hall)	2,027
Greensburgh, Pa., (Florence Martin)	1,489
Meriden, Conn., (Mona Hungerford)	1,776
Total	$12,[illegible]

GEORGE MOOSER, General Manager for Oliver Morosco, being subscribed and sworn, does hereby make affidavit that the above is a true and correct statement of the gross business done by Oliver Morosco's several "Peg O' My Heart" companies in the single day of November 27th, 1913.

GEORGE MOOSER

Sworn to before me this 28th day of November, 1913
JOAQUIN M. BUCKLEY,
Notary Public, No. 415, New York County
Commission expires March 31, 1915

JULIAN NOA

LEADING MAN

This week, Tom Singleton in The Ninety and Nine, Gaiety Theater, Hoboken, N. J.

CAROLYN ELBERTS

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HAMMERSTEIN CONTRACT IN COURT

A cablegram received here brings information that the public prosecutor of Paris named Judge Drioux, Nov. 27, to examine the charges brought by the tenor Marvini against Oscar and Arthur Hammerstein, in which he accuses them of obtaining his signature to a contract to appear in New York by fraudulent and misleading representations.

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FROM BOSTON

"Miss Jenny O'Jones" Postponed. "A Thousand Years Ago" by Percy MacKaye Has Premiere. No Prize in Craig-Harvard Play Contest This Year; Plays Not Up to Standard Set.

BOSTON, Dec. 2 (*Special*).—The Broad Highway, by Jeffrey Farnol, is being given for the first time in America by the Henry Jewett Players.

Damaged Goods opened at the Tremont last night with the mayor's censors in attendance. His Honor's famous sense of public decency, once shown by his banning that fine play, The Easiest Way, may be offended by M. Brieux's overpowering stage lecture, and the management has warning that only one performance may be permitted. To-day may tell. In the meantime it is interesting to learn that the other night at a local theater the mayor's regard for the ordinances he is expected to enforce did not prevent him from having chairs for himself and friends placed in the aisle.

For the first time on any stage Percy MacKaye's new play, A Thousand Years Ago, which is a retelling of the legend of Turandot, was given at the Shubert last night. Mr. MacKaye has added to the old story an interlude in the form of a play by a troupe of wandering Italians visiting the Chinese court. The scenery which Reinhardt made for his production of Turandot is being used. In the company are: Rita Jolivet, Fania Marinoff, Frederick Warde, H. Cooper Cliffe, Joseph C. Smith, Jerome Patrick, Sheldon Lewis, Allan Thomas, and Frank McCormack. William Furst has written interpretative music, and leads the orchestra. Notice next week.

On Thursday, for the members of the Drama League, Mr. MacKaye will speak on the Turandot legend, giving the history of his new play.

Miss Jenny O'Jones, with Grace George, has been withdrawn. It was to have been produced at the Majestic Dec. 1.

The play of the week at the Castle Square is The Little Minister, with Donald Meek as the minister. The judges for the Craig-Harvard prize play contest, Professor George P. Baker, H. B. Stanton, and Mr. Craig, have announced that the prize will not be awarded this year, as no play that attains the standard set by former winners was submitted. One reason for this is that last year the playwriting course at Harvard was given for only half the year. The Craig prize will be continued in the future, however.

The opera started its season well last week with The Jewels in a fine performance, the discovery in M. Muratore as Faust of a first-rate tenor, and Garden's only appearance here for the season as Tosca. On Friday Fevrier's Monna Vanna will be performed for the first time in America. Marcoux and Muratore have their original part, and Garden will also be in the cast. Josef Urban has designed for this opera a fine group of settings that will be seen later in New York and Chicago.

Other bills: Hollis, Nazimova in Bella Donna; Boston, The Whip; Colonial, The Lady of the Slipper; Park, Stop Thief.

Vincent T. Featherston, treasurer of the Hollis, has just completed twenty years of service in the box-office of that house. In the entire period he has not been absent a single day during the season, which must be a record.

December 5 and 6 Clayton T. Gilbert's pupils at the New England Conservatory will give several plays, including The Monkey's Paw, dramatised by Louis N. Parker from a story by W. W. Jacobs; George Paston's Tilda's New Hat; Le Passant, a one-act operetta by Francois Coppee and E. Paladilhe, and The Vampire Cat, a new pantomime, by Mr. Gilbert.

The City Council has passed resolutions favoring the abolition of the ticket speculating and ticket-agency businesses.

While his friends were giving him a benefit at the Tremont Nov. 23, Davie McLaughlin, a local vaudeville favorite, died at the City Hospital. The programme was finished, and netted the widow about $1,500.

John L. Sullivan is now a theatrical manager. He has leased a picture-and-vaudeville house in Brockton, and adds his own monologue to the programme.

Fred Schader and Tarkington Baker are in town representing A Thousand Years Ago for W. A. Brady.

FORREST IZARD.

FROM WASHINGTON

"The Sunshine Girl" Returns. Premiere of "Land of Promise." Poli Stock in "St. Elmo." Good Vaudeville at Keith's. Society in Tableaux Vivants for the House of Mercy Benefit.

WASHINGTON, Dec. 2 (*Special*).—Julia Sanderson and The Sunshine Girl, the famous English musical comedy success, which had its first hearing January last in this city, came back to the National Theater after its pronounced New York success, securing again a splendid and enthusiastic reception from audiences large in numbers and enthusiastically appreciative of the excellent work.

Billie Burke was strongly welcomed by a crowded house in her brand new comedy, The Land of Promise, especially written for her by W. Somerset Maugham. The land of promise is in the Canadian interior, and the story of a woman's development of character in the storm and stress of life on a wheat farm in the middle of a vast Manitoba prairie is told in an interesting way. George M. Cohan and company Dec. 8 in Broadway Jones.

George Middleton's dramatisation of the widely read novel of Vaughan Kester, "The Prodigal Judge," most admirably produced, is the current week's capital offering at the Columbia.

Following Madame Anna Pavlowa and her Russian ballet at the Belasco for the fore part of the past week, the F. C. Whitney new musical comedy, The Innocent Sinner, opened Thanksgiving afternoon and for the remainder of the week scored a substantial and most pleasing artistic success. The Blue Bird, the present week's attraction, opened to a crowded house.

St. Elmo is the current week's bill of the Poli Stock company.

Mutt and Jeff in Panama, under Gus Hill's careful direction, continues a big drawing card and drew large audiences to the Academy of Music during the past week. Little Lost Sister is the current week's offering, a dramatisation by Virginia Brooks of her own book of the same name.

The thirtieth anniversary of the establishment of B. F. Keith's high-class vaudeville is fittingly celebrated at B. F. Keith's this week with a programme of superior excellence, with two splendid headliners in Gus Edwards, the popular comedian and song composer, and a merry crew of funmakers in The Song Revue of 1913, and Valerie Bergere and company, presenting Victor Smalley's emotional comedy, Judgment.

Angels in Art, a title to a series of tableaux of living reproductions of the angels in famous paintings and frescoes of Europe, posed by a number of young Washington society people for the benefit of the House of Mercy, was presented at the Columbia Theater, under society patronage and direction, Tuesday and Wednesday afternoons of the past week to large attendance.

Vanity Fair was a strong success at the Gayety during the past week. The current week's offering is the Happy Widows company.

Willard Holcomb, who dramatised St. Elmo, well known in Washington newspaper circles as dramatic editor of the Washington *Post* for a number of years, was in this city Monday, witnessing the opening performances of St. Elmo at Poli's. Mr. Holcomb is now head of the publicity department of the famous Kinemacolor Company.

The present tour of Sousa and his band, the twenty-second American season, closed here with the two concerts at the National Theater Sunday, Nov. 23.

JOHN T. WARDE.

FROM BALTIMORE

"Disraeli" Does Big Business. "The Blue Bird" to Capacity. George Cohan's Farewell. Evelyn Thaw at Lyric. Dec. 12. Ford's Again Tender House for Empty Stocking Club Benefit.

BALTIMORE, Dec. 2 (*Special*).—Both Disraeli and The Blue Bird had splendid weeks. The former play, at the Academy of Music with George Arliss, proved one of the treats of the season from an acting standpoint. The Blue Bird, which occupied Ford's, likewise enjoyed considerable favor, and the audiences, if anything, were larger than on its previous visit when it played at the Auditorium. Every house in town, as usual, was compelled to turn would-be patrons away from the box-office on Thanksgiving Day, which was a day of rain and heavy fog and one designed to fill twice as many playhouses.

A huge audience completely filled Ford's Monday night, when George Cohan began what is promised to be his farewell engagement and last appearance on the stage as an actor. No player or play has received a heartier or more cordial reception this season than Mr. Cohan did from the audience which crowded Ford's. It was the sort of welcome that any one might well feel proud of. The play, Broadway Jones, is so well known to need no comment here. Week Dec. 8 The Conspiracy, with John Emerson.

Milestones opened its first local engagement at the Academy on Monday before an extremely fashionable and brilliant audience, it being the occasion of the annual benefit of the Animal Refuge Association, an organisation composed of local society women.

The Colonial is offering a new play for the present week, entitled The Warning, but judging from the established clientele of the Colonial, which is always most loyal in its weekly attendance, it will need none to insure it an unbiased hearing. The Colonial still continues its splendid business, and Charles Lawrence is ready to swear allegiance to Baltimore and Baltimoreans for their unwavering support.

Our genial manager, Tunis F. Dean, spent Thanksgiving at Ossining-on-Hudson, where he was the guest of Mr. and Mrs. George W. Creel, nee Blanche Bates. Mr. Dean had the honor to be chosen godfather for the first addition to the Creel household, Virginia Frances Creel, which accounts for his absence from our midst. Judging from his manner, one would have thought he had been knighted by King George, so great was his delight at being chosen sponsor for young Miss Creel. When he left town he was heavily burdened with gifts, which admiring friends of Miss Bates were sending for the christening. They included gifts from Miss Harriet Sterling and Nat Roth, of The Blue Bird company; Robert Drury, of the Poli Players; George Arliss and Mrs. Arliss, and from Mr. Dean's mother, who is a great personal friend of Mrs. Creel. Mr. Dean presented the youngster with a silver set.

Mr. Dean attended the performance of Madam President, at the Garrick, on his return trip, to see the work of his protege, Miss Minna Gombie, daughter of Dr. and Mrs. William Gombie, of this city, who has received such excellent notices regarding her performance in the French comedy.

Evelyn Thaw will be seen at the Lyric on Dec. 12 and 13.

The Messrs. Ford have again tendered the use of their playhouse for the use of the Empty Stocking Club entertainment, the most worthy charitable affair in the city. This society provides an entertainment, tree, gifts, fruit, candy and nuts for the poor children of the entire city. The Fords always take an active part in planning the entertainment, and their charitable efforts in this worthy cause always elicit unbounded admiration from both the profession and public. The entertainment will be held this year on Dec. 23.

I. BARTON KREIS.

CHICAGO NOTES

The Traffic was offered to Chicago theatergoers at Howard's Theater. An interesting audience, which included plain clothes men detailed as censors by the Chief of Police, was on hand for the Chicago premiere.

High Jinks at the American Music Hall pleased a large house.

A double bill at the Blackstone including Half An Hour and Younger Generation delighted critics as well as the audience.

Arnold Bennett's Cupid and Commonsense will have its first American presentation shortly in Chicago.

A Good Little Devil has made way for A Poor Little Rich Girl at Powers's Theater.

Most of the plays held over are doing well. Doris Keane, in Romance at the Princess, is still in high favor. Raymond Hitchcock, in The Beauty Shop at the Grand, is very popular. George Romaine, the baritone, has joined the co., succeeding Edward Mora. Oh! Oh! Delphine, at the Illinois, is having good houses. William Hodge, in The Road to Happiness, remains at the Garrick. A Modern Girl, at the Cort is, however, not proving a drawing card.

PHILADELPHIA NOTES

The Pigeon, by John Galsworthy, was given here Monday night at the Little Theater. The play was staged by Arthur Lewis. Helen Holmes, the new leading woman, was seen as the flower seller.

George M. Cohan said good-by to Philadelphia theatergoers Nov. 29.

The New Henrietta is the offering at the Garrick.

The Metropolitan opened with a bill of vaudeville.

Perry's Minstrels, a Philadelphia girl act, was the feature offered at the Allegheny.

James Kieran is now advertising manager of the Little Theater.

LETTER LIST

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WOMEN

Ackerman, Florence, Mrs. J. F. Alling, Muriel E. Anthony, Nellie L. Allen.

Berger, Anna, Adeline Bourne, Olga Britton, Viena Bolton, Viola Burke, Josephine Branta, Maude Buchanan, Vera Brandt, Laura Bennetts, Sophie Brandt, Mrs. Victor Brown, Mrs. Dick Barrows, Louise Brownell, Edna Bothner, Mrs. J. B. Beall, Yvonne Bergere.

Clifton, Coralee, Grace Coughlan, Mildred Cook, Mrs. B. Currier, Marjorie Cook, Mrs. Creston Clarke, Anne Louise Carey, Mable G. Carruthers, Louise Carter, Vida Croly.

De Mont, Gertrude, Mrs. I. B. Dunlap.

Earle, Virginia.

Francis, Eva, Marcella Forreste, Eva Fallon, Helen French.

Gale, Franklyn, Pauline Glennan, Maisie Gay, Leta Gilmour, V. Gibson, Bertha Gellard, Pamela Gaythorne, Evelyn Gordon.

Horland, Adelaide, Nell Hall, Elsie Hays, Jane Heston, Mrs. Wm. Hemmings, Mrs. Ralph Herz, Ethel Hamrick, Edna Hibbard, Lillian Heim, Mazie Hartsford, Blanche Holt.

Ives, Alice.

Jewel, Isetta, Ida Jewel, Camille Jewel.

Knott, Viola.

Lewis, Dorothy, Margaret Lee, Mrs. Eugenie Laird, Josephine La Croix, Edith Luckett, Lura Lawrence, Allie Loraine, Mable Luellman.

Mead, Evelyn Hall, W. H. Murdock, Madge Malvin, Jean Murdock, Norma Mitchell, Mabel Montgomery, Mrs. Geo. Matthews, Carolyn MacLane.

Nye, Adelaide, Jeanette Nordenshield, Margaret Nybloe.

Otis, Elita Proctor, Jane Oaker.

Parker, Bernice, Marie Pavey, Mollie Pearson, Nellie Parker, Antoinette Perry, Christine Prince, Susanne Perry.

Russel, Marion, Estelle Richmond, Mabel Riegelman, Mrs. Murray Ross, Mignon Ransseer, Zelma Rawlston.

Stockton, May, Mrs. Jno. Sullivan, Mabel Strickland, Mabelle Seamans, Dorothy Stanton, Florence M. Stone, Florence Leslie Stanhope, Marie Sabbott, Mary Stockwell, Louise Seymour, Jane Stewart, Florence St. Leonard, Alice Saunders, Lillian Spencer.

Thornton, Phyllis, Tilda Thomas.

Whitely, Margaret, J. I. White, Elsie Wilson, Grace Wood, E. Watson, Beverly West, Marie Wainwright, Florence Wickham, Sue Wilhelm, Norma Winslow.

REGISTERED LETTERS

Mrs. P. G. Olney, Hope Maxwell, Mrs. Gene Vinyard.

MEN

Abearn, Geo., Alfred Allen, Ainsworth Arnold, B. A. Aubry, Robt. Athon.

Beery, Noah, W. J. Benedict, Harry Burkhardt, Eugene Bottier, Chas. Breckenridge, Elmer Booth, Robt. A. Bennett, W. L. Brophy, Ernest Bostwick, Albert Brandt, Geo. Backus, Joe Boss, E. J. Blunkall, Wilfred Buckland, Jno. H. Beakwood, Lloyd Burte.

Clayton, Walter, Thos. J. Clarke, L. F. Courtenay, Frank Cheeney, Chas. E. Conroy, Wm. B. Carr, Jack Clifford, Walter Cluxton, Walter Carver, Harrison Carter, W. F. Canfield, Jos. Callahan, Bertram Grassby, Chas. D. Clark.

Douglas, Byron, Thos. Dixon, A. G. Delamater, Jack Darlington, Edw. Dresser, Marcel Denty, Carl Daintree, Edw. D'Oise, Carter De Haven.

Elkas, H. E., Edw. Ellsmer, Jno. Ervin, Elroy Eaton.

Frost, Hal., W. B. Finck, Arthur Forrest.

Gilbert, Wallace, Jno. Grew, Henry Grady, Robt. J. Goodwin, Wm. Gorey, A. D. Greene, Jos. Gillow, Ben Greenfield, Fred E. Gilmore, Stephen Grattan.

Harper, Gordon, Frank Harrington, Cuyler Hastings, Wm. C. Holden, Donal Hall, Kinsie Higgins, Fred Hinton, Guy L. Harrington.

James, True S., Fred W. Jordan, Harry Jackson, Hal C. Johnson.

Kearney, Alex., Harry M. Kalmine, Jos. Keelan, W. B. Karl.

Lewis, Harry C., S. N. Lingard, Edw. B. Leight, Wm. Lennox, Harry J. Lane, Walter Law, Pierre Lafayette, Geo. Le Soir, Ben W. Lewis.

Merkert, Delbert, Jos. Mann, Sol B. Myers, Edw. Martendel, Chas. H. Muehlman, Scott Marbee, Harry Moore, Jos. Murphy, Geo. Murdock, Jay Melville, Chas. Mensel, Wade Morton, Jos. Marcus, Donald Mackintire, Wm. Macauley, Arthur McHugh.

Nelson, Harry C., Agis T. Nicholson.

Ober, Robt.

Page, Frank, Chas. Phillips, Jno. Prescott, Leon Polachek, Hal E. Parker.

Roche, Dan, Wm. Redmond, Fred H. Roberts, Jno. Rowe, Wm. F. Riley, W. F. Rochester, H. S. Rankin, Frank Raymond, Wilfred Roger.

Strath, Ray, Alexander Spencer, Frank Sterling, Harold Salter, Clarence G. Staples, Cal Stewart, Jack Standing, Robt. W. Smiley.

Trenton, Pell, Frank Tierney, Tom Turnour, Clyde Tracy.

Van Rensselaer, Eugene.

Williams, C. R., W. J. White, Eugene West, Tom Watson, Ed. Winchester, Geo. Watson, Frederick Warde.

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BROOKLYN

"The Whip" and "The Little Lost Sister" Were the Week's Winners

Joseph and His Brethren, unquestionably the most elaborate dramatic offering of the present season in Brooklyn, was presented at the new Montauk Theater Nov. 24-29. That the management retained the stars in the original co. for the road tour is most gratifying. The acting of James O'Neil, Brandon Tynan, Pauline Frederick, and Ruth Rose was of high standard.

The Whip, the great English melodrama, opened at the Majestic Theater to capacity business, and will remain for two weeks. Honors were equally divided between Eric Wayne and John L. Shine, while the remainder of the cast was exceptionally good. As far as the box-office is concerned, the production is a winner.

After a week's absence The Five Frankforters made its second appearance in Brooklyn. This time it was offered to the patrons of the De Kalb Theater. Drew to splendid business.

The Conspirator also made its second appearance in Brooklyn with John Emmerson in the principal role. There was a change in the cast, however. May Buckler was seen as Marzaret Holt, the part played by Mary Keener during the original visit, which was at the Montauk.

According to the management of the Gaiety Theater the policy of that house will again be altered. The Gaiety patrons did not take kindly to the better grade attractions. Last week's offering was The Little Lost Sister, a white slave melodrama, and it drew to splendid business.

J. LEROY DAUB.

LOUISVILLE

New Theater for Louisville—Vaudeville the Policy

For the opening half of Thanksgiving week the attraction at Macauley's was All Aboard. E. H. Sothern and Julia Marlowe finished the week at Macauley's, appearing in If I Were King, Taming of the Shrew, Romeo and Juliet, Hamlet, and Twelfth Night. Business good.

Finks O'Hara came to Macauley's Dec. 1 in his new play, In Old Dublin, and was well received.

The Shubert Masonic had a strong bill Nov. 24, with Gertrude Hoffman, Ching Loo Foo, and a large co.

Gene Stratton Porter's familiar play, Freckles, crowded the Gaiety Theater week Nov. 23-29. It was followed by A Fool There Was.

The Watson Sisters, supported by their own co., made things lively at the New Buckingham where they with an up-to-date burlesque.

The bill at B. F. Keith's high-class vaudeville house was excellent.

The notable event of the week Nov. 24 was the opening of Louisville's latest new playhouse, the National Theater. It is entirely new, located centrally and is modern in every particular. It will seat over two thousand and is beautifully arranged. The stage is large, the decorations are in good taste, and altogether it is an ornament to the city and deserves success. Vaudeville is the style of entertainment offered.

Ona B. Talbot, of Indianapolis, is one of the visitors of the week. She is a promoter of big amusement enterprises and is preparing the way coming to the Shubert Theater, Dec. 8, of Pavlowa, the Russian dancer.

The concert given by Peter May Plumb, contralto, and Silvio Scionti, pianist, at the Woman's Club, Nov. 20, was an artistic event, largely attended.

Harry Burke, for many years principal doorkeeper at Macauley's Theater, but who has made his home in the East for the past five years, visited Louisville Nov. 26 on a sad mission, the burial of his father. Harry will inherit from the estate over $100,000.

Frank McKee, the New York theatrical magnate, also spent a few days in Louisville week Nov. 23. He was formerly a newspaper man in this city and has a warm place in his affections for the old home town.

CHARLES D. CLARKE.

LONDON, CAN.

"Dream Maiden" Company Disbands Until Play is Rewritten

At the Grand Opera House a good variety bill headed by Madame Felaire and co. in a strong one-act sketch, Le Visiteur, and including Lady Constance Stewart Richardson, the dancer, drew a good attendance Nov. 21, and pleased.

The Dream Maiden, of which the advance notices spoke most highly, appeared at the Grand for two performances Nov. 22 and proved a great disappointment to two large audiences. Owing to poor business previously salaries are said to have been considerably in arrears, and the co. disbanded here, most of the members leaving for New York the following day. The intention is to rewrite the piece and send it out again.

C. E. O. WEBER.

EDMONTON

At the Empire Theater Billy B. Van, the Beaumont Sisters and co., featured in Prosa, scored nicely Nov. 17-19. Sophie Bernard, singing old and popular songs, was well received. Lorna and Toots Pounds, Australian mimics, went big. Lawrence Brough and his English co., including Olga Esme, presented The Lady of Ostend, preceded by a comedy rehearsal called Love in a Railway Carriage, Nov. 20-22.

Pantages' Theater had the Alpha Sextette in Everything from Grand Opera to Ragtime and the Original Eight Berlin Madcaps week of Nov. 17, playing to big business.

At the Lyceum Theater Forgiven was the offering week of Nov. 24.

C. P. Walker, owner of the Walker Theater in Winnipeg and member of the firm of Lindsay-Walker, was in Edmonton this week on business. He has theaters in Grand Forks, Crookston and Fargo, and controls the booking for Regina, Prince Albert and Saskatoon. Mr. Walker said he would erect a house here, in the event Senator Lougheed does not carry out his building project.

Alice Pickston, soprano, has begun an indefinite engagement at the Bijou Theater.

AUGUST WOLF.

PITTSBURGH

Victoria to Open Dec. 8 as a Burlesque House—Bills at Other Theaters

The Winter Garden co. presented Gaby Deslys in The Little Parisienne at the Alvin Thanksgiving week, and at every performance was packed to overflowing. Evelyn Nesbit Thaw in Mariette followed.

The Nixon had Ziegfeld's Follies Nov. 24-29, and the S. R. O. sign was much in evidence. This offering was voted as being much superior to the Follies of the previous year. Richard Carle and Hattie Williams in The Doll Girl followed, and George Arliss in Disraeli is underlined.

A revival of Mrs. Wiggs of the Cabbage Patch was given by the Pitt Players at the Pitt Thanksgiving week, with Mrs. Louise Bial in the title-role.

A double bill followed Mrs. Wiggs at the Pitt, being The Eternal Mystery and Sauce for the Goose.

The Crackerjacks, with Beatrice Harlow, drew splendid audiences at the Gayety week of Nov. 24, and Vanity Fair followed.

The Witching Hour was the offering of the Davis Players at the Duquesne Nov. 24-29. The Davis Players were seen in The Three Twins Dec. 1, and continued throughout the week. This marks the third musical offering of this co. this season.

A capable co. was at the Lyceum Nov. 24-29 in The Littlest Rebel. Mary Miles Minter, the original Little Virgie, still continues in that role with much success. The offering more than pleased capacity houses. The Cost of Living followed.

Olga Nethersole in the third act of Sapho was the headliner of the Grand week of Nov. 24. Beauty is Only Skin Deep (all women cast) is the headliner which followed.

The Victoria, the new theater located on Liberty Avenue, and which has been running small time vaudeville since its opening, was changed to a burlesque house. The house will open Dec. 8, and will be used by the Progressive Burlesque Circuit with regular burlesque.

DAN J. FACKINER.

BUFFALO

"The New Henrietta" Pleases—Tango Lessons at the New Lyric

The New Henrietta delighted large audiences at the Star Theater Nov. 24-29. Dec. 1-3, Salome. Dec. 3-5, John Drew in The Will and The Tyranny of Tears.

Fanny's First Play at the Teck Theater Nov. 24-29 pleased large audiences. Dec. 1, Julia Dean in Her Own Money.

Officer 666 attracted big numbers to the Majestic Theater Nov. 24-29, and was enjoyed. Dec. 1, Davey's Troubles.

Harry Tighe and his Collegians, George Felix and the Barry Girls, Howard's Ponies and Dogs were the main features at Shea's Theater Nov. 24-29, and delighted capacity houses. Dec. 1, Eddie Foy and the Seven Little Foys.

Swain's Comedy Circus headed the bill at the New Lyric Nov. 24-29. The matinees were devoted principally to instructions of how to dance the tango by A. J. Funk.

Garden Theater Nov. 24-29. Dec. 1, The Stars of Burlesque.

The Ginger Girls Dec. 1 at the Lafayette.

J. W. BARKER.

MONTREAL

The features of the week at the grand opera at His Majesty's Nov. 24-29 were the productions of Saint-Saens's Samson and Delilah Nov. 25, and Herodiade Nov. 27. In the former Madame Greville-Reche and M. Laffite appeared in the title-roles, and in the latter the chief characters were in the hands of Madames Stanley and Cloesens, and Monsieurs Laffite, Roselli, and Rudolf. The Wednesday afternoon symphony concerts are an attractive feature of the engagement.

The Glad Eye at the Princess Nov. 24-29 proved an amusing farce of the rather conventional English type; played by a very capable co. The Honeymoon Express Dec. 1-6.

Les Yeux D'Amour is the production by the French stock and the National Francais.

The Orpheum has an all-round good bill of vaudeville.

At the Gayety The Girls of the Great White Way hold the boards.

The McGill Students had their theater night at the Princess Nov. 24. In spite of promises of good behavior made to the management they became so obstreperous that the curtain had to be rung down.

The Francais presents a particularly good vaudeville bill. The Violin Beauties are features.

W. A. TREMAYNE.

WINNIPEG

All Winnipeg turned out and packed the Walker Theater in honor of Margaret Anglin, who appeared in Shakespeare roles. Miss Anglin is a great Canadian favorite. The Woman's Canadian Club tendered Miss Anglin a reception Saturday afternoon at the Royal Alexandra Hotel.

For week of Nov. 24 The Tik-Tok Man of Oz was the attraction at the Walker and for Dec. 2, 3 Madame Kenny Llosin, followed by Otis Skinner in Kismet.

The popular Permanent Players at the Winnipeg attracted good houses with The Woman, one of the very best things this exceedingly talented co. has put on. For Nov. 24 they gave The Great Divide, followed by Elevating a Husband.

The headliner at the Orpheum for week of Nov. 24 was Nina Morris in The Yellow Peril. For the Empress Archie Goodall was the headliner.

Both the Orpheum and the Sullivan-Considine circuits bring the very best attractions to Winnipeg, and certainly Winnipeg appreciates it by giving them both big business.

GEORGE E. MCEATHRAN.

OTTAWA

At the Russell The Light Eternal Nov. 28, 29. The Glad Eye, by an English co. from the Strand Theater, London, Dec. 4-6.

The Dominion had the Avon Comedy Four Nov. 24-29.

At the Francais Simpson's Lilliputians in Pinafore and very fine motion pictures; business very good.

The Family had Our New Minister and other very good pictures Nov. 24-29 to packed houses.

J. H. DU BB.

MOOSE JAW, SASK.

Manager Charles E. Ellis, of the Majestic Theater, has just completed the enlargement of the stage of his theater. He can now accommodate all the big road attractions as he has one of the coziest houses between Winnipeg and Vancouver. The Martin-Nathin co. presented Freckles Nov. 10, 11 to excellent business. The co. was well balanced and pleased immensely. Love in a Railway Train and The Lady of Ostend Nov. 12, 13 to good business.

The Pink Lady was the attraction at the Majestic Nov. 17, 18. Eugene West and Catherine Henry made a decided hit in a programme of one-act plays and comedies Nov. 20. The plays presented were Weather Bound, From Scotland Yard, Blanche, Taming a Husband, and Stung, the first four of which were written by Miss Henry. The Missouri Girl played to excellent business Nov. 21, 22.

Manager Ellis had booked the following attractions at the Majestic: Stuart Whyte's Versatile Players, Dec. 1-3; George Howard's David Harum, Dec. 5, 6; H. H. Frazee's Ready Money Dec. 8, 9; Sherman and Aylesworth's The Rosary Dec. 11-13, and Pearl E. Allen's Players, Dec. 15, for an indefinite run of stock.

ALFRED W. LANE.

OMAHA

Officer 666 pleased a series of good-sized audiences at the Brandeis Nov. 23-26. Hyams and McIntyre Nov. 27-29. When Dreams Come True Nov. 30-Dec. 3.

The Gayety Girls were at the Gayety Thanksgiving week and the attraction proved a good drawing card. The London Belles week of Nov. 30.

At the Orpheum the usual attractive vaudeville offerings are playing to splendid business.

At the American the stock co. gave The Fortune Hunter week of Nov. 23, with The Way to Kenmare underlined.

The famous Boyd Theater has been turned over to the motion pictures, where attractions of the better sort will be produced. James O'Neill was the opening bill week of Nov. 23, with Arizona this week.

J. RISNWALT.

SALT LAKE CITY

Robert Mantell in Shakespearean repertory at the Salt Lake Theater Nov. 17-19 proved one of the most interesting and remunerative attractions of the season. Harold Bauer Nov. 20 in piano recital to a select and appreciative audience. Alice Lloyd Vaudeville co. Nov. 21, 22 to heavy business. W. J. Kelly and Harold Russell in The Lure Nov. 24, 25.

At the Utah Willard Mack and Marjorie Rambeau presented As a Man Thinks week of Nov. 16 to good business.

Saharet at the Orpheum was a good attraction week of Nov. 16. The Langdons were very popular.

C. E. JOHNSON.

DENVER

Little Women played to good business at the Broadway Nov. 24-30. The Lure Nov. 30-Dec. 6.

My Wife was well received at the Denham Nov. 23-29. The Dawn of a To-morrow Nov. 30-Dec. 6.

The Blindness of Virtue to fair houses at the Tabor Nov. 23-29. The Rosary Nov. 30-Dec. 6.

Saharet, assisted by J. Florido, and Frank Milton and the De Long Sisters pleased at the head of an excellent bill at the Orpheum Nov. 24-30.

The Denver Drama League has begun the issuing of bulletins on attractions booked for Denver. The first indorses Little Women and The Blindness of Virtue.

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Conversation Translations

LOS ANGELES

Kitty Gordon Pleases in "Alma"—Fifth Week of "The Quaker Girl"

Crowds packed the Morosco Nov. 16-22 to see Kitty Gordon in Alma, Where Do You Live? Miss Gordon is supported by members of the Morosco Producing co. and the piece is superbly staged from every standpoint, and the farce goes with a dash from the start to the finish. Of course this is Miss Gordon's big Eastern success, and she is capital in her role, charming, fascinating, agreeably happy, in excellent voice, and wears some of the most wonderful creations in the way of dress ever seen on the local stage. Charles Ruggles is cast in the part of Pierre la Peach, and in this he makes one of his biggest hits from a comedy standpoint and has been given hand after hand. The performance of Morgan Wallace, who plays the role of the count, deserves the highest commendation for his ability as a Frenchman. James Corrigan appears as Theobald, and let it be said that he is capital in every sense of the word. Then there is Agnes Caine-Brown, especially engaged for the production, who sings and acts the part of the maid in a most pleasing and charming manner. Donald Bowles has an excellent character role as Gaston, and Helen Sullivan as the wife of Theobald gives a very clever bit of character work. Ruggles scored a hit when he whistles an obligato to Miss Gordon's "Land of Beautiful Dream." Suffice it to be said that the local production is a wonder and standard in every particular, and every member of the co. has made a big hit, and Miss Gordon has had to share honors with all.

The Quaker Girl is in its fifth week at the Burbank Nov. 16-22 and still packing the house nightly. Selma Paley is still seen in the leading role of Prudence and making a decided hit. Reese Gardiner is the funny man of the co. and his work as Jeremiah is decidedly laughable and clever. Grace Travers could not be better cast than as Madame Blum. The role of Tony Chute fell into capable hands when it was assigned to James A. Gleeson. Lillian Tucker is happily cast as Princess Mathilde. The opera, from a scenic standpoint, is wonderfully attractive, and the production as a whole shows the masterhand of Stage Director Morgan Wallace. For week Nov. 22-29 Forrest Stanley reappeared with the co. in an elaborate revival of Mrs. Wiggs of the Cabbage Patch.

Henry Miller and co. in The Rainbow at the Mason Nov. 24-29.

The Western Metropolitan Opera co., with Signor Leoncavallo as director, at the Auditorium Nov. 24-29.

The Chocolate Soldier at the Majestic Nov. 16-22, with the Whitney Opera co., drew fair attendance. We have seen this delightful opera several times in this city but it is always a treat to again hear the splendid music of this pleasing opera. The production is up to the standard and well staged.

Lottie Collins, who is well known in this city, appears in this opera in the role of Marscha and, of course, has been well received. Alice Lloyd and co. pleased Nov. 23-29.

Harrison Hunter yesterday left this city for a four weeks' stay in New York. Mr. Hunter has been working hard with the Morosco co. for the past year and will take a much needed rest. Upon his return he will again be seen on the Burbank stage. DON W. CARLTON.

SPOKANE

Paul Gilmore Gets a Shock from Contact with Electric Union Men

SPOKANE, WASH., Nov. 22, 1913.—The I. A. T. S. E., which means the International Association of Theatrical Stage Employes, played real havoc with The Havoc Thursday night, with the result that Paul Gilmore, star of the co., was obliged to step before the curtain and announce that the performance was off, and that the money would be refunded.

Mr. Gilmore, who has appeared in Spokane in several high-class productions, dropped in Wednesday morning with an electrician and a carpenter, who are said to be non-union men. The union men employed regularly at the Spokane demanded that the non-union men be laid off and two union men be employed for two weeks to go on the road with Gilmore. He refused their demands and prepared to carry on the play with the co.'s own stage hands. When everything was in readiness, however, an order was received from the city electrician demanding that a competent man be put on the board according to an arrangement between the house and the Department of Public Safety. That was the last straw. Gilmore called the production off.

Though somebody stole two of the little bicycles on which "Prince Floro," trained chimpanzee, expected to ride at the Empress this week, the simean actor went ahead and did his stunts on makeshift machinery. This is "Prince Floro's" second visit to Spokane, and he is just as friendly as ever. His idea of a thoroughly good visit with a chance guest is to climb right up into arms, sit on a shoulder, and poke a finger into a cheek, gently.

The vaudeville circuit arranged by Manager E. Clarke Walker, of the Pantages Theater, had its opening at the Empire Theater in North Yakima this week. Capacity houses were attracted. W. S. McCREA.

SEATTLE

At the Metropolitan the attraction was Mrs. Fiske in The High Road Nov. 17-19. The noted actress, who is a favorite with Seattle playgoers, received an ovation. Philharmonic Orchestra concert Nov. 20.

Margaret Illington and co. appeared in Within the Law Nov. 16-23 at the Moore, before fair business. The play evoked considerable comment.

At the Seattle The Havoc Nov. 17-23 was presented by a capable co. before houses averaging good business.

The offering at the Tivoli was The Time, the Place and the Girl Nov. 17-23, which drew good business. BENJAMIN F. MESSERVEY.

ST. PAUL

Following a week of big business in Minneapolis, Otis Skinner in Kismet played to a series of large audiences at the Metropolitan here Nov. 24-29. The Pasquali Pompeii Pictures, originally booked canceled, and the Scott South Pole Pictures are being shown Nov. 30-Dec. 7. Anna Pavlowa Dec. 9, 10. Charlotte Walker Dec. 11-18. The Kleine Quo Vadis Pictures will return shortly.

The Lion and the Mouse was played by the Huntingtons at the Shubert Nov. 23-29. Irene Summerly looked very pretty as Shirley Rossmore, and Edward Arnold (Jeff Ryder) could hardly be blamed for forgetting his lines now and then when making love to her. Guy Durrell was John Burkett Ryder. A special matinee was given Nov. 28, the proceeds of which were contributed toward a Christmas for the poor children of the city. The Shuberts and the actors donated their services. Rejuvenation of Aunt Mary Nov. 30-Dec. 6. In the Bishop's Carriage Dec. 7-13.

Good vaudeville at the Orpheum and Empress Nov. 23-29.

Melba and Kubelik appeared in recital at the Auditorium Nov. 24. In conjunction with the Symphony Orchestra, Madame Rothwell-Wolff appeared Nov. 18, and Maggie Teyte Dec. 2.

The Broadway Girls were at the Grand Nov. 23-29.

The Hugh O'Donnell Travel Lecture Course is attracting the public at the People's Church. A lecture is given every Friday.

The Hippodrome (formerly Star), a picture house, dipped into the legitimate Nov. 23-29 with The Little Lost Sisters. JOSEPH J. PFISTER.

JERSEY CITY

"The Warning" Well Liked—Good Bills at All Houses

The Warning, a capital play, was presented at the Majestic Theater Nov. 24-29 by a clever co. to audiences that thoroughly appreciated a meritorious play. There is nothing banal or trite in the play and every situation dovetails, and it is liberally staged. The co. is as good as the play and was a great aid to the success attained. Rodney Ranous and Marie Nelson are the leads. Quo Vadis, photoplay, Dec. 1-6. Her Own Money 8-13.

Tony the Bootblack was the bill by the popular stock co. at the Academy of Music Nov. 24-29, to the usual large patronage. Lost in New York Dec. 1-6. Beyond the Rockies 8-13.

Mlle. Louise's Monkey Cabaret headed a fine bill at the Orpheum Theater Nov. 24-29, to crowded houses.

Matty Beaty, a local girl, is the headliner at the Monticello Theater, where vaudeville and pictures are doing a large business.

Quincy Adams Sawyer was the attraction at the Gayety Theater, Hoboken, by the stock co. The play scored a hit, the co. did admirably and the patrons were well satisfied. The Ninety and Nine Dec. 1-6.

Trocadero Burlesquers came to the Empire Theater, Hoboken, Nov. 24-29, to large houses. Robie's Beauty Show Dec. 1-6.

"Don," the talking dog, is a big card at the Hudson Theater, Union Hill, where the house is packed at every performance.

The Virginian was capitally presented at the Broadway Theater, Bayonne, Nov. 24-29, to well deserved large patronage. Forty-five Minutes from Broadway Dec. 1-6.

S. W. Donalds, formerly of Norfolk, Va., is the new manager of the Hudson Theater, Union Hill. WALTER C. SMITH.

PROVIDENCE

"Under Cover," a Melodrama by Lawrence Haile, Has Premiere

Under Cover, a melodrama by Lawrence Haile, of Chicago, was given its premiere at the Providence Opera House Nov. 24. It was very well received, and a bright future is predicted. The cast includes Florence Reed, William Courtenay, Malcom Williams, Lola Fisher, Ralph Morgan, and others. Bought and Paid For Dec. 1-5.

Staunch New Englanders never seem to tire of plays depicting the various scenes which they are accustomed. In this respect Quincy Adams Sawyer, which the Empire Stock co. presented Nov. 24-29, was assured a warm welcome. Dora Thorne Dec. 1-5.

The Divorce Question drew capacity houses to the Colonial Nov. 24-29. Lavender and Old Lace Dec. 1-5.

The Rosey Posey Girls gave a performance of merit at the Westminster Nov. 24-29. Al. Reeves's Beauty Show to follow Dec. 1-5.

Special matinees were in order at all of the houses throughout the city on Thanksgiving Day, while at Keith's three performances were given.

The Providence Auto Show held forth at the Armory during the week of Nov. 22-29.

The funeral services of the late George Batcheller, owner of the Westminster Theater, were held Nov. 25. H. F. HYLAND.

ATLANTIC CITY

"The Prodigal Judge" Has Premiere—"We Are Seven" Opens To-Night

Appearing for the first time at the Apollo Theater on Monday Nov. 24, George Fawcett played the part of the old Southern judge in the play by George Middleton, The Prodigal Judge, which was written on the novel of the late Vaughn Kester. In the play Mr. Fawcett revealed an unexpected and large ability for character acting and the creation of this elderly judge, who is first and foremost a lovable vagabond with fatherly instincts and a too great desire for Southern whisky, was a triumph in its sphere. Though the play was set in 1835 and the administration of Andrew Jackson forms the background for the tale of intrigue against vast Southern estates, its construction failed to be as stilted as might be expected from such a play. Over it all hung a romantic glamour that added to the importance of the central figure. In facial expression and versatility of voice Mr. Fawcett was particularly worthy of intimate study in his part. Doubtless the part of this Tennessee gentleman will be long seen on the stage. The cast follows:

Judge Slocum Price .... George Fawcett
Solomon Mahaffy .... James Seeley
Colonel Fentress .... George C. Staley
Bruce Carrington .... Robert Thorne
Captain John Murrell .... Thomas V. Morrison
Hannibal .... Bert Burton
Bob Yancy .... Francis Brandon
Richard Keppel Cavendish .... Harold Merriam
Slosson .... Charles T. Lewis
Judge Morrow .... Arthur C. Davis
Sheriff .... Ed. H. Thompson
G. W. De L. Wesley .... Thomas Ashton Castle
Scipio .... Harry Douglas
Colored Servant .... Ed. Stevens
Betty Malory .... Elsie Herndon Kearns
Mrs. Walker .... Mrs. Roy Burton

Nov. 27, 28, 29, Peggy O'Neill in Peg o' My Heart; Dec. 1, 2, George Arliss in Disraeli, and on Dec. 3, also 4, 5, 6 Eleanor Gates's new play, We Are Seven, will receive its premiere under the management of Arthur Hopkins. ARTHUR G. WALKER.

CALGARY

Lawrence Brough in The Lady of Ostend occupied the Sherman Grand Nov. 17-19. With a good play and a capable supporting co. this would have been an enjoyable entertainment, but it is unfortunate, from the point of view of those who wish to see a demand created for English attractions, that such a poor play and co. should be the first to be sent out. Naturally they did very light business. Orpheum vaudeville Nov. 20-22. Ready Money follows.

The Empire Nov. 17-22, Pantages vaudeville, had an excellent bill, Betty Urma, "the American Vesta Tilley," made a big hit. Vacation Time, played by Roland Carter and co., is a scream.

The Lyric offered two good bills of S. and C. vaudeville to good business. The Navarsar Girls, instrumentalists and singers, and Lois Gill, singing comedienne, were especially good.

The Allen Photoplay Theater is attracting a good class of patrons. Their big feature for the coming week is Mrs. Fiske in Tess of the D'Urbervilles. The Rex, Monarch, and Empress are also doing good business. GEORGE FORBES.

IOWA FALLS

Interesting Gossip About Changes in Management and Cast

Fine Feathers pleased fair business, followed by Baby Mine to big business. Stop Thief delighted big business at the Metropolitan. Miss Sarah Padden, a local favorite, in Lavender and Old Lace this week.

The Lyric, under the management of Ed. Chambliss, has been doing capacity with Licensed pictures, but changed to Mutual Dec. 1.

The Metropolitan has motion pictures except when a regular attraction is booked. Universal service is used.

George Sackett is manager of the Lavender and Old Lace co., in which Miss Sarah Padden is being featured and now playing the mid-West.

O. M. Young formerly with the Sullivan and Considine forces in Chicago, succeeds E. C. Rockwell as the manager of The Thief co. in which Janet Allyn is being starred by C. S. Primrose.

H. L. Burton has succeeded Manager Forbes of The Divorce Question co., under the management of Wingfield and Riddings.

G. Walter Thompson, formerly with the Grace Hayward co., has joined the A. Gorrell Stock co. to play heavies. Mr. Thompson has been managing the Colonial Theater in Marshalltown.

E. C. Rockwell is now ahead of Life's Shop Window under the direction of Harvey D. Orr.

Ned Alvord, a former Iowan, who has been a vaudeville booking agent in Chicago, has sent out Deep Purple and reports flattering business for the attraction.

Oscar O'Shea is playing the priest, the leading role in The Divorce Question.

Luciano Lucco, an actor, has sued the management of the Royal Hotel in Des Moines for $244, for alleged loss, through theft, of a portmanteau. FRANK E. FOSTER.

INDIANAPOLIS

Change of Policy at Gayety—Stock Company Opened Nov. 24

Blanche Ring in When Claudia Smiles at the Shubert Murat Nov. 22 pleased. Sothern and Marlowe did a big business Nov. 24-26, presenting Taming of the Shrew, Merchant of Venice, and Hamlet. Lew Fields in All Aboard Nov. 27-29. McIntyre and Heath in The Ham Tree Dec. 1-3. Pavlowa Dec. 4. Chicago Grand Opera co. in Die Walkuere Dec. 5.

Fiske O'Hara charmed his audiences with his beautiful, rich voice, and otherwise entertained them, assisted by a good co. in his new play in Old Dublin at English's Nov. 20-22. The Garden of Allah Nov. 24-29. Benson Players Dec. 1-6.

One Day and The Rosary divided the week of Nov. 24-29 at the Lyceum week of Nov. 24-29, both attracting large audiences.

While Le Ballet Classique, with Mlle. Muriel and Marcel Bronski, headed the bill at Keith's Nov. 24-29, and was accorded a fair reception, it must be admitted that "Consul" and his adopted daughter, who made their first American appearance here on Monday afternoon, were the big attraction.

Rush Ling Toy headed the bill at the Lyric.

Ryan's Colonial offered good vaudeville.

The Gayety, devoted to vaudeville of the popular kind, has changed its policy, and on Nov. 24 opened a season of popular stock with Blanche Bryan and M. P. Streeter as leads in Thorns and Orange Blossoms and An American in Mexico. PEARL KIRKWOOD.

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Kindling, Telegram, Sept. 8, 1913. Mr. Hall as Heinie Schultz, broad and bulky, looks like an ideal stevedore. His performance is easily superior to that of the actor who played the part in Miss Illington's company. Mr. Hall sustains the character throughout.

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The Dramatic Mirror
ANNUAL NUMBER
Jan. 14, 1914

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CINCINNATI

Business Poor Despite Good Attractions—Trouble at Gayety Results in Dark House

For the week of Nov. 24 business at the high-price houses was not so very good, although the attractions were deserving of better patronage. The holiday performances were to almost capacity, however. At the Grand, the New York co. presented Milestones and the acting and production were away above par. Little Miss Brown, with Madge Kennedy and Albert Brown, were at the Lyric for the week, playing a return engagement.

Evidences of conflicting bookings are again seen at these two houses for the week following, Dec. 1, when The Follies of 1913 will be seen at the Grand and the Lyric will play two bills, Lew Fields in All Aboard the first half of the week and Gaby Deslys in The Little Parisienne the latter half of the week. At the beginning of the season rumors were current that a truce had been formed between the K. and E. and Shubert booking offices, and that one attraction of the same kind would not be pitted against another. This does not look much like it. The effect of such bookings is generally felt for two or three weeks in the following business. Even in separate houses it seems that bookings are not made judiciously—witness Milestones following The Younger Generation and A Good Little Devil which followed Peter Pan a short time ago.

Pool Tables, with Walter Oland and Florence Auer, played to big business at the Walnut week Nov. 24. The Rosary follows.

The Orpheum Players presented Mrs. Wiggs of the Cabbage Patch for the week. The Man from Home follows.

William H. Thompson in his new playlet, The Pride of the Regiment, headed the bill at Keith's for week Nov. 24, and Bert Leslie in Hogan the Painter at the Empress.

Pavlowa and her Russian Ballet did big business at Music Hall Dec. 2, her programme consisting of some of the best things she has ever done.

At the Olympic, The Follies of Pleasure did the usual big business, followed by May Howard's Show. At the Standard, The London Gaiety Girls held the boards for the week.

The Gayety was dark after the first of the week. The management took objections to Billy Watson's performance and ordered some changes and expurgations. He refused to stand for it and closed for the week.

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SPRINGFIELD, MASS.

Grace George Charming in Avery Hopwood's New Play "Miss Jenny O'Jones"

Manager Brady let the Court Square Theater have the first glimpse Nov. 27-29 of Miss Jenny O'Jones, the farce by Avery Hopwood. Grace George was capable and charming in the title-role, but the play is not worthy of her. Julian L'Estrange and William Morris were excellent in the support. Mr. Brady was present at the premiere, and gave out the information that Springfield would be given later in the season full weeks of Bought and Paid For, Little Women, and The Whip. These following Joseph and His Brethren, which opens a week Dec. 8, will be welcomed by Court Square patrons. Chevalier comes Dec. 4, and Hawtrey and Balalaika Orchestra, Dec. 5. Mandy Adams is rebooked for Dec. 29 and Damaged Goods comes Dec. 25, 26.

Edna Baker came back to the Broadway as leading woman Nov. 24-29, when Quincy Adams Sawyer was the bill, and had a warm welcome.

Poli's put on Shore Acres, in which G. Swayne Gordon and Horace Porter played the brothers, so both stock houses had homely New England plays for Thanksgiving week. Week Dec. 1-6 the Broadway bill is The Blue Mouse and Poli's A Man's Friends.

Manager Poli has put Gordon Wrighter in charge of his new vaudeville house to be opened about New Year's and Stewart Lithgow, lately with the Shuberts and well known as a traveling manager, succeeds Mr. Wrighter as the landlord of the stock house. Poli is thus assured of two popular managers for his Springfield houses.

EDWIN DWIGHT.

NEWARK

Payton Theater Renamed "Keeney's"—Payton Stock at Shubert This Week

Richard Carle and Hattie Williams co. in The Doll Girl at the Newark Nov. 25-29 to excellent houses. The Old Homestead this week.

Owing to the sudden illness of Madame Kalich the Shubert was dark Nov. 24, 25, but the engagement began Nov. 27.

The Payton Stock co. closed their engagement at the New Payton Theater Nov. 29 and are playing a week's engagement at the Shubert, when it is thought the co. will disband.

The Payton Theater will be known in the future as Keeney's and devoted to moving pictures.

The Brownell-Stork co. Nov. 25-29 in Ninety and Nine. Lillian Stewart is the last edition to the co., and was received with an ovation; the Payton forces are gradually drifting to Brownell-Stork co.

GEORGE S. APPLEGATE.

KANSAS CITY

Local Theaters Offer Something to Please All Tastes

The Shubert had Broadway Jones for the first half of the week beginning Nov. 23, and the latest George M. Cohan effort is certainly a good laugh producer. When Dreams Come True Nov. 27-29. A Broadway Honeymoon Nov. 30-Dec. 6.

The Grand had In Old Kentucky for the week of Nov. 23, and the good old play seemed just as popular as upon any of its previous visits. A good presenting co. kept the production up to former standards. Suzanne Blair in Madame X Nov. 30-Dec. 6.

A musical comedy skit called The Little Parisienne, with Valerie Serles and co., were the headliners at the Orpheum Nov. 23-29. The act pleased, as did others on the bill.

The Empress had for its topliner Night in a London Club, with Karno's English co. presenting the act. The usual big crowds were in attendance.

The Rhoda Royal Circus held the place of honor on the Hippodrome programme Nov. 24-30. Business good.

Hughey Bernard and his Honey Girls held the boards at the Willis Wood Nov. 23-29, opening to two big Sunday audiences. New costumes, new scenery and a really attractive chorus were features of the production which seemed to meet with general favor. Sunshine Girls Nov. 30-Dec. 6.

Rose Sydell, Johnnie Weber and the London Belles formed a strong combination at the Gayety Nov. 23-29, and drew good-sized audiences throughout the week. Honeymoon Girls Nov. 30-Dec. 6.

A comedy sketch entitled Live Wires was the feature of the bill at the Globe Nov. 23-29 and, as presented by Frank Mills and assisting players, was splendid entertainment.

D. REDDY CAMPBELL.

HARTFORD

Lyman Howe's travel pictures were shown to good sized and interested audiences at the Parsons Theater Nov. 24, 25.

The Boston Symphony Orchestra, directed by Karl Muck, played to a large and very appreciative audience Nov. 26.

Within the Law was the Thanksgiving Day attraction and was as largely patronized as on its previous appearances in Hartford. The cast, however, was not quite up to the standard set by the other cos., although Catherine Tower, who has always played the leading part, was as delightfully spontaneous as ever.

Poli's for the week of Nov. 24, drew very large houses, presenting a well balanced bill headed by Mr. and Mrs. Jimmy Barry in The Rube. Marvel and De Lite offered a very clever dancing act.

The week of Nov. 24 was a profitable one for the picture theaters. James O'Neil in The Count of Monte Cristo made the Empire a magnate for the fans. The management of the Princess has booked The Sea Wolf, for exhibition shortly, thus securing a longer photoplay than has ever been shown here.

LAWRENCE SHEPARD.

CLEVELAND

Julia Deane in Her Own Money was the attraction at the Colonial. The play pertains to rights of women, and Monday night was termed "Suffragists' Night." The play received capacity houses all week.

Excellent vaudeville bill is seen at the Hippodrome this week.

Years of Discretion met with big success at the Opera House.

When Knighthood Was in Flower is at the Metropolitan.

The Holden Stock co. at the Cleveland present Hearts of Oak.

May Howard's Girls of All Nations is at the Empire. Pat Stromberg, the Cleveland comedian, scored big as an added attraction.

Billy Watson and his Burlesquers are seen at the Star. There is practically no change in the performance, but it pleased large houses.

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Thurston, the magician, is packing them in at the Prospect. He has many new tricks.

Miles has good vaudeville bill this week.

Palmer C. Slocum, the well-known dramatic critic, has his hands full nowadays. He has been engaged by the Cleveland *Leader* to edit a column every day on the plays and players. Mr. Slocum is the best publicity man in America to-day. He was recently chief of the Hippodrome, and is known the world over for his many articles of stage and its people.

All in Cleveland who had the "blues" last week were cheered up quick when our new Miles's Theater press agent, A. A. Comey, appeared. Oh, where did you get that tie, Comey?

The Cleveland office of THE MIRROR has certainly been patronized this week. Everybody who is anybody visited the new office.

GEORGE M. DOWNS, JR.

SAN FRANCISCO

Mayor Rolph Vetoes Public Subscription Opera House Bill

Stop Thief at the Columbia Nov. 23 produced nothing but laughter during the whole performance. A big house was present and the engagement proved profitable. Elmer Booth, an old-timer here, was given a pleasant welcome.

The Alcazar offered Alias Jimmy Valentine to a crowded house. The play was well staged and Vaughan and Lytell acted well their leads.

Robert Mantell opened at the Cort Nov. 24 with King John. He has a large following here. The house was comfortably filled and the tragedian was much appreciated. Othello followed.

The Candy Shop at the Gaiety is still playing to capacity.

Scott's pictures are in the fifth week at the Savoy and are doing business. Charles B. Hanford is the lecturer.

Mayor Rolph vetoed a bill that was passed by the Board of Supervisors accepting the $1,000,000 Opera House that was to be built by public subscription on public property, because he thought the conditions attached thereto might be a bit unfair. The subscribers were to have seats forever, while the public had to pay each time. That is one of the many reasons. But the supervisors as a rule are dissatisfied and perhaps the veto will be overridden.

Isabella Daughters produced Why Smith Left Home Nov. 21, and on the same day the Irish Players' Club produced The Triumph of Failure.

Edna Wallace Hopper is scheduled for another appearance in the law courts here. It is another phase of the $15,000,000 litigation heretofore had.

The Kleptomaniac was given by the Papyrus Club Nov. 20.

The Orpheum has been having some great bills during the past weeks and week Nov. 23 is no exception.

Week commencing Nov. 23, the Empress also had good vaudeville.

The Wigwam has the Six Wild Morns and August Thomas's Arizona in Sim, and the Republic goes on to capacity houses at the old Alcazar.

The Tivoli Opera House is to be changed from an opera house to that of a picture house.

A. T. BARNETT.

ROCHESTER

At the Lyceum H. B. Warner in The Ghost Breaker was the attraction Nov. 26. The Master Mind Nov. 27-29 drew large houses. This week, The Tyranny of Tears and The Will.

Kitty MacKay was seen at the Shubert Nov. 24-26 by large and appreciative audiences. Her Own Money Nov. 27-29 pleased good houses. Politics Possility Night Nov. 28.

Cost of Living was given at the Baker Nov. 24-1. The Man from Home.

Bert Baker and The Bon Ton Girls at the Corinthian week of Nov. 24 drew well.

The Temple is showing one of the best bills of the season, and reports good business.

Jim J. Corbett was the headline of the bill at the Family Nov. 24-29, and drew well.

ROBERT HOGAN.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Waterbury, Conn., 3, Meriden 4, Springfield, Mass., 5, 6.

ARLISS, George (Liebler Co.): Trenton, N. J., 3, Reading, Pa., 4, Harrisburg 5, Altoona 6, Pittsburgh 8-13.

AT Bay (Messrs. Shubert): N.Y.C. Oct. 1—indef.

BABY Mine (Richard Clarke): St. Marys, Pa., 3, Ridgway 4, Clearfield 5, Barnesboro 6, Indiana 9, Vandergrift 10, Tarentum 11, Blairsville 12, Altoona 13.

BABY MINE (Wm. A. Brady): Princeton, Ill., 3, Monmouth 4, Rock Island 5, Muscatine, Ia., 6, Moline, Ill., 7, Sterling 8, Dixon 9, La Salle 10, Ottawa 11, Pontiac 12, Bloomington 13.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Oct. 28—indef.

BIRD of Paradise (Oliver Morosco): Vancouver, B. C., Can., 4-6, Everett, Wash., 7, Ellensburg 8, Walla Walla 10, Lewiston, Ida., 11, Spokane, Wash., 12-14, Wallace, Ida., 15, Missoula, Mont., 16, Butte 17.

BLINDNESS of Virtue: Oklahoma City, Okla., 3, 4, Ft. Worth, Tex., 5-7, Dallas 8-10, Waco 11, Austin 12, Galveston 13, 14, Houston 15-17.

BLINDNESS of Virtue: San Diego, Cal., 5, 6.

BLUE Bird (Messrs. Shubert): Washington 1-6.

BOUGHT and Paid For (Wm. A. Brady): Boston, Mass., Oct. 13—indef.

BROADWAY Jones (Cohan and Harris): Joplin, Mo., 3, Bartlesville, Okla., 4, Tulsa 5, Muskogee 6.

BURKE, Billie (Chas. Frohman): Washington 1-6, Richmond, Va., 8, 9, Roanoke 10, Lynchburg 11, Norfolk 12, 13.

BUTTERFLY on the Wheel (Co. B): Cambridge, O., 3, Newark 4, Ashland 5, Tiffin 6.

CLARKE, Harry Corson, and Margaret Dale Owen: Melbourne, Australia, Sept. 1—indef.

COHAN, George M. (Cohan and Harris): Balto. 1-6.

COLLIER, William (Chas. Frohman): Balto. 8-13.

COMMON Law (A. H. Woods): Chgo. Nov. 16-Dec. 6, Cinti. 7-13, St. Louis 14-20.

CONFESSION, The (Frank C. Rhoades): Columbus, O., 1-3, Hamilton, Ont., Can., 5, 6, Toronto 8-13, Buffalo, N. Y., 15-20.

CONSPIRACY, The (Chas. Frohman): N.Y.C. 1-6, Balto. 8-13.

COST of Living (Rowland and Clifford): Pittsburgh 1-6, Indianapolis 8-13.

DAMAGED Goods (Richard Bennett): Boston 1-13.

DIVORCE Question (Rowland and Clifford): N.Y.C. 1-13, Jersey City, N. J., 15-20.

DREW, John (Chas. Frohman): Rochester, 2, 3, Buffalo 4-6, Toronto, Can., 8-13.

ESCAPE, The (Rowland and Clifford): Chgo. Nov. 3-Dec. 20.

EVERYWOMAN (Henry W. Savage): Bay City, Mich., 3, 4, Saginaw 5-7, Sandusky 8, 9, Mayfield 10, Youngstown 11-13, Lima 15, 16, Newark 17, 18.

EXCUSE Me: B'klyn 1-6.

EXCUSE Me (Eastern; S. T. King): Chgo. 30-Dec. 13.

FAMILY Cupboard (Wm. A. Brady): N.Y.C. Aug. 21—indef.

FAVERSHAM, William (I. L. Gallagher): Tulsa, Okla., 3, Muskogee 4, Ft. Smith, Ark., 5, Pine Bluff 6.

FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. Nov. 17—indef.

FIGHT, The (Henry B. Harris Est.): Cleveland, 1-6.

FINE Arts Theater Co. (B. I. Payne): Chgo. Nov. 11-Jan. 3.

FINE Feathers (H. H. Frazee): Ft. Worth, Tex., 2, 3, Dallas 4-6, Shreveport, La., 7, Vicksburg, Miss., 8, Jackson 9, Meridian 10, Atlanta, Ga., 12, 13, Birmingham, Ala., 15, Selma 16, Mobile 17.

FINE Feathers (Eastern; H. H. Frazee): Stratford, Ont., 3, Guelph 4, Galt 5, Brantford 6, 7, St. Catharines 8, Berlin 9, Barre 10, Orillia 11, Lindsay 12, Peterboro 13, 14, Belleville 15, Brockville 16, Ogdensburg, N. Y., 17.

FINE Feathers (Southern; H. H. Frazee): Wabash, Ind., 3, Peru 4, Kankakee, Ill., 5, Lafayette, Ind., 6, Hammond 7, Frankfort 8, Kokomo 9, Elwood 10, Anderson 11, New Castle 12, Liberty, O., 13, Connersville, Ind., 15, Hamilton, O., 16, Greensburg, Ind., 17.

FINE Feathers (Western; H. H. Frazee): Beatrice, Neb., 3, Fairbury 4, Concordia, Kan., 5, Junction City 6, Manhattan 8, Abilene 9, Salina 10, Newton 11, Hutchinson 12, Wichita 13, Arkansas City 15, Anthony 16, Alva, Okla., 17.

FISKE, Mrs. (Harrison Grey Fiske): Sacramento, Cal., 4, Oakland 5, San Francisco 8-20.

FIVE Frankforters (Messrs. Shubert): N.Y.C. 1-6.

FORBES-Robertson (Messrs. Shubert): N.Y.C., Oct. 2—indef.

FRANKENFIELD, Laura (Leon A. Gilson): Wall Lake, Ia., 3, Sac City 4, Perry 5, Marshalltown 7, Toledo 8, Traer 9, Iowa Falls 10, Eldora 11, Boone 12.

GARDEN of Allah (Liebler Co.): Grand Rapids 1-6.

GENERAL John Regan (Liebler Co.): N.Y.C. Nov. 10—indef.

GEORGE, Grace (Wm. A. Brady): N.Y.C. 15—indef.

GIRL of the Underworld (United Amusement Co.): Lawrenceville, N. Y., 3, Galeton, Pa., 4, Kane 6, Smithport 8, Emporium 9, Du Bois 11, Clearfield 12, Houtzdale 13, Curwensville 15, Barnesboro 16.

GOVERNOR'S LADY (David Belasco): St. Louis 1-6.

GREAT Adventure (Messrs. Shubert): N.Y.C. Oct. 16—indef.

GREAT Divide (Primrose and McGillan): Mattoon, Ill., 3, Decatur 7, Springfield 13.

HACKETT, Norman (Stair and Nicolai): Sumter, S. C., 3, Charleston 4, 5, Augusta, Ga., 6.

HALF An Hour (Chas. Frohman): Chgo. Nov. 24—indef.

HANS Hanson (N. T. Loranger): Waverly, Ia., 3, Nashua 4, La Porte City 5, Belle Plaine 6.

HENRIETTA, The (Joseph Brooks): Phila. 1-13.

HER Own Money (Winthrop Ames): Buffalo 1-6.

HIGHER Law (Oscar Graham): Boerne, Tex., 3, Comfort 4, Kerrville 5, Fredericksburg 6, 7.

HODGE, William T. (Lee Shubert): Chgo. Aug. 31—indef.

INNER Shrine (A. G. Delamater): Cleveland 1-6.

IN Old Kentucky: Quincy, Ill., 3, Peoria 4-6.

IRWIN, May (Liebler Co.): New Orleans, La., 1-6.

JOSEPH and His Brethren (Liebler Co.): Hartford, Conn., 1-6.

KALICH, Bertha (F. C. Whitney): N.Y.C. 8—indef.

KISMET (Harrison Grey Fiske): Winnipeg, Man., Can., 4-6, Butte, Mont., 8, 9, Helena 10, 11, Missoula 12, 13, Spokane, Wash., 15-17.

LAVENDER and Old Lace (United Play Co.): Prov. 1-6, B'klyn 8-13, N.Y.C. 15-20.

LEOPARD'S Spots (Thos. Dixon): Cedartown, Ga., 3, Newnan 4, Griffen 5, Columbus 6.

LITTLE Lost Sister (Lee D. Ellsworth): Valley City, N. D., 3, Jamestown 4, Mandan 5, Dickinson 6, Glendive, Mont., 7, Miles City 8, Billings 9, Big Timber 10, Livingston 11, Bozeman 12, Butte 13, Great Falls 14, Helena 15, Hamilton 16, Missoula 17.

LITTLE Lost Sister (John Bernero): Washington 1-6.

LITTLE Women (Wm. A. Brady): Mobile, Ala., 2, 3, Hattiesburg, Miss., 4, Yazoo City 5, Jackson 6, New Orleans, La., 8-13.

LITTLE Women (Wm. A. Brady): Phila. Nov. 10-Dec. 20.

LITTLE Women (Wm. A. Brady): Salt Lake City, U., 1-6, Ogden 8, 9, San Bernardino, Cal., 11, San Diego 12, 13, Los Angeles 15-27.

LITTLE Women (Wm. A. Brady): Lincoln, Ill., 3, Jacksonville 4, Louisiana, Mo., 5, Hannibal 6, Quincy, Ill., 8, Keokuk, Ia., 9, Burlington 10, Moline, Ill., 11, Rock Island 12, Davenport, Ia., 13.

LITTLEST Rebel (A. H. Woods): Toronto 1-6, Buffalo, N. Y., 8-13, Cleveland, O., 15-20.

LURE, The (Messrs. Shubert): N.Y.C. Sept. 29—indef.

LURE, The (Messrs. Shubert): Denver Nov. 30-Dec. 7.

MAN from Home (United Play Co.): Rochester, N. Y., 1-6, Lyons 8, Sodus 9, Fulton 10, Syracuse 11-13, Worcester, Mass., 15-20.

MAN Inside (David Belasco): N.Y.C. Nov. 11—indef.

MANN, Louis: N.Y.C.—indef.

MANTELL, Robert (Wm. A. Brady): 'Frisco Nov. 23-Dec. 6.

MARRIAGE Game (John Cort): N.Y.C. Oct. 29—indef.

MASTER Mind (Willis Granger): Plainfield, N. J., 3, Paterson 4-6, Elizabeth 8-10, Atlantic City 11-13.

MASTER Mind: Houston, Tex., 3, 4, Galveston 5, 6, Beaumont 8, 9, Shreveport, La., 11-13.

MAUDE, Cyril (Liebler Co.): N.Y.C. Nov. 3—indef.

MILESTONES (Klaw and Erlanger): Balto. 1-6.

MILLER, Henry (A. H. Canby): San Diego, Cal., 3, 4, Pasadena 5, Redlands 6, Santa Barbara 8, 9, Ventura 10, Salt Lake City 15-17.

MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.

MODERN Girl (Messrs. Shubert): Chgo. Nov. 16—indef.

MRS. Wiggs of the Cabbage Patch (United Play Co.): Kalamazoo, Mich., 3, 4, Battle Creek 5, Toledo, O., 6.

NAZIMOVA, Mme. (Chas. Frohman): Boston Nov. 24-Dec. 13.

NEARLY Married (Cohan and Harris): N.Y.C. Sept. 5—indef.

OFFICER 666 (Frank Holland): Cleveland 1-6, Youngstown 8-10, Akron 11-13, Columbus 15-17.

OFFICER 666 (Eastern; A. S. Stern): Hanover, Pa., 3, Hagerstown, Md., 4, Martinsburg 5, Cumberland 6.

OFFICER 666 (Southern; A. S. Stern): Palestine, Tex., 4, Mexia 5, Corsicana 6, Waco 8, Temple 9, Taylor 10, Austin 11, San Marcos 12, San Antonio 13, 14, Corpus Christie 15, Beeville 16, Victoria 17.

OFFICER 666 (Western; A. S. Stern): Concordia, Kan., 3, Beatrice, Neb., 4, Fairbury 5, Lincoln 6, Omaha 7-9, Sioux City, Ia., 10, Fremont, Neb., 11, York 12, Hastings 13, Grand Island 14, Kearney 15, Cheyenne, Wyo., 16, Greeley, Colo., 17.

OLCOTT, Chauncey (Henry Miller): Jackson, Mich., 3, Lansing 4, Grand Rapids 5, Ann Arbor 6, Niagara Falls, N. Y., 8, Syracuse 9, 10, Rochester 11-13, Utica 15, 16.

OLD Homestead (Frank Thompson): Newark 1-6, B'klyn, N. Y., 8-13, N.Y.C. 15-20.

OMAR, the Tentmaker (Richard W. Tully): Montreal, Can., 8-13.

OURSELVES (Messrs. Shubert): N.Y.C. Nov. 13—indef.

PADDEN, Sarah (United Play Co.): Washington, Ia., 3, Albia 4, Centerville 5, Des Moines 6, Kansas City, Mo., 7-14.

PATTON, W. B. (Frank B. Smith): Brookfield, Mo., 3, Bevier 4, Macon 5, Moberly 6, Brunswick 8, Lexington 9, Warrensburg 10, Butler 11, Iola, Kan., 12, Parsons 13, Galena 14, Vinita, Okla., 15.

PEG o' My Heart (Co. A; Oliver Morosco): Cleveland 1-6.

PEG o' My Heart (Co. B; Oliver Morosco): Danville, Va., 3, Greensboro, N. C., 4, Durham 5, Wilson 6.

PEG o' My Heart (Co. C; Oliver Morosco): Cumberland, Md., 3, Uniontown 4, Morgantown, W. Va., 5, Fairmont 6.

PHILLIPS, Albert, and Leila Shaw (Rowland and Clifford): Indianapolis 1-6, Dayton, O., 7-13, Detroit 14-20.

PIRATE, The (C. P. Farrington): South Bethlehem, Pa., 3, Mt. Carmel 4, Ashland 5, Hazleton 6, Shamokin 8, Danville 9, Berwick 10, Bloomsburg 11, Towanda 12, Lock Haven 13.

POLLY of the Circus (Weis and Moxon): Port Arthur, Tex., 3, Beaumont 4, Jennings, La., 5, New Iberia 6, New Orleans 7-13.

POOR Little Rich Girl (Klaw and Erlanger): Chgo. 1-6.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.

PRINCESS Theater Co. (Winthrop Ames): N.Y.C. Oct. 9—indef.

PRODIGAL Judge (A. G. Delamater): Washington, D. C., 1-6.

PRUNELLA (Winthrop Ames): N.Y.C. Oct. 28—indef.

READY Money (Wm. A. Brady): B'klyn 1-6.

REBECCA of Sunnybrook Farm (Leffler-Bratton): Grand Rapids 30-Dec. 6, Toledo, O., 7-10, Ft. Wayne, Ind., 11-13.

ROMANCE (Chas. Dillingham): Chgo. Sept. 28-Jan. 3.

ROSARY, The: Denver 1-6.

ROSARY, The (Rowland and Clifford): Cinti. 30-Dec. 6, Cleveland 8-13, Chgo. 14-Jan. 3.

RUSSELL, Annie (Lawrence J. Anhalt): Memphis, Tenn., 3, 4.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.

SHEA, Thos. E. (A. H. Woods): B'klyn 1-6, Prov. 8-13.

SHEPHERD of the Hills (Gaskill and MacVitty): Carroll, Ia., 3, Ogden 4, Boone 5, Eagle Grove 6, Webster City 8, Humboldt 9, Algona 10, Ringsted 11, Graettinger 12, Emmetsburg 13, Gilmore City 15, Storm Lake 16, Alta 17.

SHEPHERD of the Hills (Gaskill and MacVitty): Freehold, N. J., 3, Burlington 4, Wildwood 5, Vineland 6, Westchester, Pa., 8, Norristown 9, Phoenixville 10, Kutztown 11, Reading 12, Easton 13, Lebanon 15, Coatesville 16.

SHEPHERD of the Hills (Gaskill and MacVitty): Richmond, Va., 1-6, Washington 8-12, Balto. 15-20.

SHEPHERD of the Hills (Gaskill and MacVitty): Timmonsville, S. C., 3, Sumter 4, Orangeburg 5, Charleston 6, Savannah, Ga., 8, Augusta 9, Aiken, S. C., 10, Sandersville, Ga., 11, Wrightsville 12, Macon 13, Dublin 15, Hawkinsville 16, Cordele 17.

SHEPHERD of the Hills (Gaskill and MacVitty): Cheyenne, Wyo., 3, Greeley, Colo., 4, Longmont 5, Boulder 6, Cripple Creek 7, Canon City 9, Salida 10, Florence 11, Rocky Ford 12, Colorado Springs 13, Denver 14-20.

SINS of the Father (Thos. Dixon): Battle Creek, Mich., 3, Holland 4, Kalamazoo 5, South Bend, Ind., 6, Benton Harbor, Mich., 7, Michigan City, Ind., 8, Coldwater, Mich., 9, Kendallville, Ind., 10, Goshen 11, Elkhart 12, La Porte 13, Hammond 14, Dowagiac, Mich., 15, Huntington, Ind., 16, Wabash 17.

SNOW White (Winthrop Ames): Boston 1-13.

SOTHERN, E. H., and Julia Marlowe: St. Louis 1-6, Burlington, Ia., 8, Davenport 9, Cedar Rapids 10, Des Moines 11, 12, St. Joseph, Mo., 13, Topeka, Kan., 15, Wichita 16, Oklahoma City, Okla., 17.

SPENDTHRIFT (Klimt and Gassolo): Newark 1-6, Phila. 8-13.

SPENDTHRIFT (Primrose and McGillan): Galesburg, Ill., 5, Aurora 7, Charlotte, Mich., 13, Bay City 14.

SPENDTHRIFT (Marcus F. Hoefs): Elizabeth, N. J., 1-3, Trenton 4-6, Paterson 8-13, Norfolk, Va., 15-20.

STAHL, Rose (Henry B. Harris Est.): Savannah, Ga., 3, Charleston, S. C., 4, Columbia 5, Wilmington, N. C., 6, Charlotte 8, Raleigh 9, Norfolk, Va., 10, Newport News 11, Richmond 12, 13.

STOP Thief (Cohan and Harris): Chgo. 1-13.

STOP Thief (Cohan and Harris): 'Frisco 22-Dec. 6.

STOP Thief (Cohan and Harris): Boston Nov. 17-Jan. 17.

STOP Thief (Cohan and Harris): Fulton, Mo., 3, Columbus 4, Boonville 6.

STRATFORD-on-Avon Players (F. R. Benson): Toledo, O., 11, 12.

TALIAFERRO, Mabel and Edith (Joseph Brooks): Columbia, S. C., 4.

TAYLOR, Lauretta (Oliver Morosco): N.Y.C. Dec. 20—indef.

TEMPERAMENTAL Journey (David Belasco): N.Y.C. Sept. 4—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Lawrence, Kan., 3, Topeka 4, Wamego 5, Concordia 6, Leavenworth 7, Holton 8, Horton 9, Falls City, Neb., 10, Pawnee 11, Tecumseh 12, Beatrice 13, Marysville, Kan., 15, Wymore, Neb., 16.

THELMA (Henry W. Link): Holdrege, Neb., 3, Superior 4, Mankato, Kan., 5, South Center 6, Gaylord 8, Osborne 9, Beloit 11, Marquette 12, Ellis 15, Wilson 17.

THIEF, The (Primrose and McGillan): Plattsmouth, Neb., 3, Shenandoah, Ia., 4, Clarinda 5, Creston 7, Ottumwa 13, Des Moines 14, Galesburg, Ill., 15, Canton 16, Lincoln 18.

THIEF, The (Western; Primrose and McGillan): Fullerton, Neb., 5, Osceola 9, Superior 13, Clay Center, Kan., 15, Madison 17.

TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.

TOWN Fool (Harry Green): Rising City, Neb., 3, Belgrade 4, Cedar Rapids 5, Spaulding 6, Primrose 8, Newman Grove 9, Madison 10, Scribner 11, Stanton 13, Pierce 15, Plainview 16, Wausa 17.

UNCLE Tom's Cabin (Kibble and Martin): Omaha, Neb., 2, 3, Lincoln 4, 5, St. Joseph, Mo., 6, 7, Topeka, Kan., 8, Salina 9, Hutchinson 10, Wichita 11, 12, Joplin, Mo., 13, Springfield 14, St. Louis 15-20.

UNDER Cover (A. H. Woods): Worcester, Mass., 1-3, Pittsfield 4, Springfield 5, 6, Meriden, Conn., 8, Hartford 9-11, Albany 12-31.

WALDMAN, Eduard (E. E. Johnson): Kalamazoo, Mich., 3, Benton Harbor 4, Dowagiac 5, South Bend, Ind., 6, Elkhart 7.

WARD, Fanny (Charles Dillingham): N.Y.C. Sept. 15—indef.

WARFIELD, David (David Belasco): N.Y.C. Sept. 30—indef.

WARNER, H. B. (Maurice Campbell): Phila. 1—indef.

WE Are Seven (Arthur Hopkins): Atlantic City, N. J., 3-6, Phila. 8-13.

WHERE the Trail Divides (Primrose and McGillan): Watertown, S. D., Dec. 4, Huron 5, Brookings 6, Sioux Falls 7, Sioux City, Ia., 14.

WHIP, The (Comstock and Gest): Boston Nov. 4—indef.

WHITESIDE, Walker (Walter Floyd): Peoria, Ill., 3, Aurora 4, Rockford 5, Madison, Wis., 6, Milwaukee 7-13.

WILLIAMS, Estha (Arthur C. Alston): Clarksville, Tex., 2, Paris 3, Ft. Smith, Ark., 4, Fayetteville 5, Springfield, Mo., 6.

WITHIN the Law (American Play Co.): N.Y.C. Sept. 11, 1912—indef.

WITHIN the Law (American Play Co.): Grants Pass, Ore., 3, Eugene 4, Corvallis 5, Albany 6, The Dalles 7, Walla Walla, Wash., 8, Pendleton, Ore., 9, Baker City 10, Weiser, Ida., 11, Boise 12, 13, Nampa 14, Pocatello 15, Brigham City, U., 16, Ogden 17.

WITHIN the Law (American Play Co.): Toledo 30-Dec. 3, Detroit 4-6, Cleveland, O., 8-13, Washington 15-20.

WITHIN the Law (Eastern; American Play Co.): Youngstown, O., 1-3, Alliance 4, Van Wert 5, Defiance 6, Adrian, Mich., 8, Pontiac 9, Flint 10, Port Huron 11, Bay City 12, Saginaw 13, Owosso 14, Lansing 15, Jackson 16, Ann Arbor 17.

WITHIN the Law (Northern; American Play Co.): Canton, N. Y., 3, Gouverneur 4, Carthage 6, Johnstown 8, Ft. Plain 9, Herkimer 11, Fulton 12, Oneida 13, Newark 15, Lyons 16, Penn Yan 17.

WITHIN the Law (Southern; American Play Co.): Talladega, Ala., 3, Selma 4, Montgomery 5, 6, Tuscaloosa 8, Aberdeen, Miss., 9, Jackson, Tenn., 10, Clarksville 11, Nashville 12, 13, New Decatur, Ala., 15, Huntsville 16.

WITHIN the Law (Special; American Play Co.): New Haven, Conn., 1-6, Bridgeport 8-10.

WITHIN the Law (Western; American Play Co.): Waynesburg, Pa., 3, Butler 4, Uniontown 5, Connellsville 6, Punxsutawney 8, St. Marys 9, Ridgeway 10, Kane 11, Warren 12, Bradford 13, Titusville 15, Franklin 16, Oil City 17.

WORLD and a Woman (Hollis Hall Amusement): Margaretville, N. Y., 3, East Branch 4, Delhi 5, Downsville 6, Hancock 8, Waverly 9, Owego 10.

YEARS of Discretion (David Belasco): Toronto, Can., 1-6.

YOUNGER Generation (Chas. Frohman): Chgo. Nov. 24-Dec. 6.

PERMANENT STOCK

(List will appear in THE MIRROR on the first issue of each month.)

ACADEMY: Jersey City.

ACADEMY of Music (Wm. Fox): N.Y.C.

ALCAZAR: 'Frisco.

AMERICAN: Omaha.

AMERICAN (H. E. Polack): Pittsburgh.

AMERICAN (Harry Clay Blaney): Phila.

AMPHION (S. T. King): B'klyn.

ARVINE (Walter Baldwin): Lancaster, Pa.

AUDITORIUM (Miss M. Milder): Kansas City, Mo.

AUDITORIUM (O. Jones): Lynn, Mass.

BAILEY-Mitchell: Seattle.

BAKER: Portland, Ore.

BAINBRIDGE: Minneapolis.

BARRETT: Zanesville, O.

BAYLIES-Hicks: Fall River, Mass.

BISHOP: Oakland.

BROADWAY (Dan B. Soullen): Springfield, Mass.

BUNTING, Emma (E. A. Schiller): New Orleans.

BURBANK (Oliver Morosco): Los Angeles.

CALSMITH: Williamsport, Pa.

CALSMITH: Allentown, Pa.

CALSMITH (Callahan and Smith): Reading, Pa.

CASTLE Square (John Craig): Boston.

CONNESS: Wilmington, Del.

CRESCENT: B'klyn.

DAVIS, Harry: Pittsburgh.

DE DEYNE, Severin: Hoboken, N. J.

EMPIRE (Julius Cahn): Salem, Mass.

EMPIRE (Spitz and Nathanson): Prov., R. I.

FLETCHER, Isabel (Hugh Davies): Vancouver, B. C.

GAGNON-Pollock: New Orleans.

GERMAN (Hans Loebel): St. Louis.

GERMAN (Ludwig Greis): Milwaukee.

GLASER, Vaughan, and Fay Courtenay: Cleveland.

GOTHAM (Mrs. P. H. Burle): B'klyn.

GRAND: B'klyn.

GREENPOINT (Al. Trahern): B'klyn.

GREW, William: Fitchburg, Mass.

HARLEM Opera House: N.Y.C.

HARRINGTON, Beatrice: Denison, Tex.

HOLDEN: Detroit.

HOLDEN: Cleveland, O.

HORNE: Akron, O.

HUNTINGTON, Wright: St. Paul.

HUNTLEY: Savannah, Ga.

IRVING Place (Rudolf Christians): N.Y.C.

JACKSONVILLE (Geo. W. Sammis): Jacksonville, Fla.

JEFFERSON (Julius Kahn): Portland, Me.

JEWETT, Henry: Boston.

JUNEAU (D. W. Crombarger): Milwaukee.

KELLEY, Jewell: Atlanta, Ga.

LANG, Eva (O. D. Woodward): Denver.

LA VERNE, Lucille: South Bend, Ind.

LAWRENCE, Del S.: Vancouver, B. C.

LONERGAN, Lester: New Bedford, Mass.

LONG, Billie (J. P. Gerber): Chattanooga, Tenn.

LORCH, Theodore: Passaic, N. J.

LYCEUM (Dennis, Weiss and Dowell): San Diego.

LYNCH, Edward: Manchester, N. H.

LYON: Mobile, Ala.

MACK, Willard, and Marjorie Rambeau: Salt Lake City.

MAGRANE, (T. Ashton Magrane): Wichita, Kan.

MALLEY-Denison: Lawrence, Mass.

MALLEY-Denison: Fall River, Mass.

MALLEY-Denison (W. L. Malley): Taunton, Mass.

MAYER (Geo. H. Robinson): Haverhill, Mass.

MERRIMACK Players: Lowell, Mass.

MODERN Drama: Savannah, Ga.

MORISON, Lindsay: Chelsea, Mass.

MORISON, Lindsay: Lynn, Mass.

MOROSCO (Oliver Morosco): Los Angeles.

NORTH Bros.: Topeka, Kan.

NORTH, Frank: Ft. Worth, Tex.

OAK Park: Oak Park, Ill.

OLIVER, Otis: Belleville, Ill.—indef.

OLIVER, Otis: Rockford, Ill.

ORPHEUM (H. M. Addison): Reading, Pa.

ORPHEUM (J. Herman Thuman): Cinti.

PAYTON: Newark, N. J.

PEARL (A. A. Webster): Huntington, W. Va.

PERMANENT: Edmonton, Can.

PERMANENT Players: Winnipeg.

PITT Players (Wm. M. Patch): Pittsburgh.

POLI (S. Z. Poli): Waterbury, Conn.

POLI (S. Z. Poli): Balto.

POLI (S. Z. Poli): Washington, D. C.

PRINCESS: Tacoma.

PRINCESS (Mr. De Forest): Chgo.

PRINGLE, Della (C. H. Van Anker): Butte.

REDMOND: Sacramento.

[illegible]

SAYLES, Francis: Richmond, Ind.

SHUBERT (C. A. Newton): Milwaukee.

STORK, Clifford, and Mabel Brownell: Newark, N. J.

SUMMERS: Hamilton, Ont.—indef.

THOMPSON-Woods: St. John, Can.

THOMPSON-Woods: Brockton, Mass.

TOLER, Sidney: Halifax, N. S.

TURNER, Clara (W. F. Barry): Port Chester, N. Y.

VAN DYKE and Eaton (F. Mack): La Crosse, Wis.

WADSWORTH (Harry Andrews): N.Y.C.

WALLACE: Toronto.

WASHINGTON (Walter S. Lawrence): Detroit.

TRAVELING STOCK

ALLEY'S Associate Players: Key West, Fla., 24-Dec. 27.

BUNTING, Emma (E. A. Schiller): Birmingham, Ala., 1-6, Atlanta, Ga., 8-20.

CHAUNCEY-Keiffer (Fred Chauncey): Freeland, Pa., 1-6.

CLEAVES, Laura, Players (Ernest Eastman): Lock Haven, Pa., 1-6.

CORNELL-Price (W. B. Cornell): Tarentum, Pa., 1-6, Rochester, N. Y., 8-13.

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DOUGHERTY (Jim Dougherty): Ada, Okla., 1-6, Shawnee 8-13, Wilburton 15-20.
EMPIRE Stock (Ion Carroll): Norton, Va., 1-6.
EWING, Gertrude (W. N. Smith): Temple, Tex., 24-Dec. 6.
FRANCIS, Lole: Ephrata, Pa., 1-6.
GORDINIER Bros.: Elmwood, Ill., 1-6.
HAYES, Lucy M.: Tilden, Neb., 27-29, Clearwater 1-3, Ewing 4-6, Long Pine 8-10, Ainsworth 11-13, Bassett 15-17.
KNICKERBOCKER: Christiansburg, Va., 1-3.
LEONARD, Wm. E., Players: Waukee, Ia., 1-3, Adel 4-6.
LONG, Frank E. (Frank E. Long): Lake Mills, Wis., 1-6, Walworth 8-10, Evansville 15-17.
LYNN, Jack: Rutland, Vt., 1-13.
MAHER, Phil: Urbana, O., 1-6.
MARKS, May Bell: Brantford, Ont., Can., 1-3.
PERRY, Augusta: Leominster, Mass., 1-6, Milford 8-13.
PICKERT (Willis Pickert): Susquehanna, Pa., 1-6.
ROBBINS, Clint and Bessie: Laverne, Minn., 1-3, Pipestone 4-6, Madison 8-14, Montevideo 15-17.
SHANNON Stock (Harry Shannon): Maysville, Ky., 1-6, Paris 8-20.
TAYLOR, Albert (E. J. Lasserre): Roswell, N. Mex., 3, 4, Clovis, Cal., 5, 6.
TEMPEST Dramatic (J. L. Tempest): Barnesboro, Pa., 1-6.
WINNINGERS, Frank, Varieties: Sheboygan, Wis., 1-7, Green Bay 8-14, Neenah 15-23.
WINNINGER Players (John D. Winninger): Stevens Point, Wis., 1-6.
WOLFORD: Berryville, Ark., 1-3, Harrison 4-6.

OPERA AND MUSIC

ADELE (New Era Producing Co.): N.Y.C. Aug. 28—indef.
ALL Aboard (Lew Fields): Cinti, O., Nov. 3-Dec. 3, Columbus 4-6.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 30—indef.
AMERICAN Grand Opera (E. M. King): Wabash, Ind., 3, Ft. Wayne 4, Lima, O., 5, Dayton 6, Piqua 8, Urbana 9, Chillicothe 10, Irontown 11, Circleville 12, Lexington, Ky., 13.
BRIAN, Donald (Chas. Frohman): B'klyn 1-6, N.Y.C. 8-13.
BROADWAY Honeymoon (Joe Howard): Kansas City, Mo., 1-6.
CANDY Shop (Anderson Gaiety Co.): 'Frisco Oct. 13—indef.
CARLE, Richard, and Hattie Williams (Chas. Frohman): Pittsburgh 1-6, Wheeling, W. Va., 8, Columbus, O., 9, 10, Dayton 11, Indianapolis, Ind., 12, 13.
CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 15—indef.
ELTINGE, Julian (A. H. Woods): Seattle, Wash., Nov. 25-Dec. 6, Everett 7, Bellingham 8, Tacoma 9, Portland, Ore., 10-13, Butte, Mont., 15, Minneapolis 18-20.
FIREFLY (Jack Shoemaker): Yazoo City, Miss., 3, Greenwood 4, Memphis, Tenn., 5-7, Hot Springs, Ark., 8, Little Rock 9, Fort Smith 10, Muskogee, Okla., 11, Oklahoma City 12-14, Durant 15, Dallas, Tex., 16-18.
GEORGIA Troubadours (Wm. McCabe): Coats, Kan., 3, Sawyer 4, Isabel 5, Zenda 6, Viola 8.
HIGH Jinks (Arthur Hammerstein): Chgo. Nov. 24—indef.
HITCHCOCK, Raymond (Cohan and Harris): Chgo. Oct. 27—indef.
HOPPER, De Wolf: N.Y.C. Nov. 26—indef.
HYAMS, John, and Leila McIntyre (Jos. M. Gaites): Kansas City, Mo., 8-13, St. Louis 14-20.
IOLE (H. H. Frazee): Atlantic City, N. J., 8-10, Hartford 11-13.
LITTLE Boy Blue (Henry W. Savage): Richmond, Ind., 3, Lexington, Ky., 4, 5, Charlestown, W. Va., 6.
LITTLE Cafe (Klaw and Erlanger): N.Y.C. Nov. 10—indef.
LITTLE Millionaire (Howard Leigh): Bainbridge, Ga., 3, Quincy, Fla., 4, Pensacola 5, Mobile, Ala., 6.
MACDONALD, Christie (Werba and Luescher): N.Y.C. Sept. 8—indef.
McFADDEN'S Flats (Jack Cline): Peoria, Ill., Nov. 30-Dec. 3.
McINTYRE and Heath (John Cort): Indianapolis 1-3, Lafayette 4, Danville 5, Bloomington, Ill., 6, Peoria 7, Springfield 8, Jacksonville 9, Quincy 10, Columbia, Mo., 11, Jefferson City 12, Sedalia 13.
MADCAP Duchess (H. H. Frazee): N.Y.C. Nov. 11—indef.
MIDNIGHT Girl (Adolf Philipp): N.Y.C. Sept. 1—indef.
MONTGOMERY and Stone, and Elsie Janis (Chas. Dillingham): Boston Nov. 10—indef.
MUTT and Jeff in Panama (Co. C; B. M. Garfield): Springfield, Mo., 3, Clinton 4, Sedalia 5, Jefferson 6, Columbia 7, 8, Marshall 9, Moberly 10, Kirksville 11, Trenton 12, Chillicothe 13, St. Joseph 14-17.
MUTT and Jeff (Co. B; O. Yale): Phila. 1-6.
MUTT and Jeff (A. Makenzie): Iowa City, Ia., 3, Muscatine 4, Moline, Ill., 5, Clinton, Ia., 6, Davenport 7, Rock Island, Ill., 8, Burlington, Ia., 9, Canton, Ill., 10, Sterling 11.
NEWLYWEDS and Their Baby: Toledo, O., 30-Dec. 3, Columbus 4-6, Pittsburgh 8, Washington 15-20.
OH, I Say (Messrs. Shubert): N.Y.C. Oct. 30—indef.
OH! Oh! Delphine (Klaw and Erlanger): Chgo. Oct. 26-Dec. 6.
PASSING Show of 1913 (Messrs. Shubert): N.Y.C. 1-6.
PLEASURE Seekers (Fields and Loew): N.Y.C. Nov. 3—indef.
PINK Lady: Calgary, Alta., Can., 1-3, Edmonton 4-6, Revelstoke, B. C., 8, Kamloops 9, Westminster 10, Seattle, Wash., 11-13, Everett 14, Bellingham 15, Vancouver, B. C., Can., 16, 17.
RED Rose (John C. Fisher): Elkhart, Ind., 3, Goshen 4, South Bend 5, La Porte 6, Ottawa, Ill., 7, Aurora 8, Rockford 9, Madison, Wis., 10, Kenosha 11, Racine 12, Fond du Lac 13, Sheboygan 14, Green Bay 15, Grand Rapids, Mich., 16, La Crosse, Wis., 17.
RED Widow (Philip H. Niven): Oswego, N. Y., 3, Fulton 4, Oneida 5, Syracuse 6.
RING, Blanche (Frederic McKay): Milwaukee 1-6.
ROSE Maid: Trinidad, Colo., 2, 3, Las Vegas, N. Mex., 4, Santa Fe 5, Albuquerque 6, Silver City 8, Deming 9, Bisbee, Ariz., 10, Douglas 11, El Paso 12.
SANDERSON, Julia (Chas. Frohman): Phila. 1-20.
SIDNEY, George (A. W. Herman): Nashville, Tenn., 1-6, Louisville, Ky., 7-13, Chgo. 14-27.
SPRING Maid (Werba and Luescher): B'klyn 1-6.
SUNNY South (J. C. Rockwell): Sacket Harbor, N. Y., 3, Adams 4, Camden 5, Little Falls 6, St. Johnsville 8, Dolgeville 9, Richfield Springs 10, West Winfield 11, Oriskany Falls 12, Hamilton 13, Shelburne 15, Oxford 16, Greene 17.
TRENTINI, Emma (Arthur Hammerstein): Chgo. Nov. 17-Dec. 6.
TRIP to Washington (Harry Askin): Chgo. Aug. 24—indef.
WHEN Dreams Come True (P. Bartholomae): Omaha, Neb., 30-Dec. 3, Des Moines, Ia., 4, 5, Sioux City 6, 7, Mason City 8, Waterloo 9, Dubuque 10, Rockford, Ill., 11, Madison, Wis., 12, Racine 13.
ZIEGFELD Follies (Florenz Ziegfeld): Chgo. 7—indef.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.
FIELD'S, Al. G. (Edw. Conard): Paducah, Ky., 3, Cairo, Ill., 4, Union City, Tenn., 5, Jackson 6, Tupelo, Miss., 8, Columbus 9, Tuscaloosa, Ala., 10, New Decatur 11, Huntsville 12, Columbia, Tenn., 13, Clarksville 15.
O'BRIEN, Neil (O. F. Hodge): Staunton, Va., 3, Charlottesville 4, Lynchburg 5, Greensboro, N. C., 6, Augusta, Ga., 8, Athens 9, Macon 10, Columbus 11, Albany 12, Jacksonville, Fla., 13, 14, Gainesville 15, Ocala 16, St. Petersburg 17.
PRIMROSE and Dockstader (Earl Burgess): Nashville, Tenn., 2, 3, Louisville, Ky., 4-6.

BURLESQUE COLUMBIA WHEEL

AL. Reeves's Beauty Show (Al. Reeves): Prov. 1-6, Boston 8-13.
AMERICAN Beauties (Dave Guran): Boston 1-6, N.Y.C. 8-13.
BEAUTY Parade (Ed. Schaefer): B'klyn 1-6, Paterson 8-13.
BEAUTY, Youth and Folly (Wm. V. Jennings): N.Y.C. 1-6, Bridgeport 10-13.
BEHMAN Show (Jack Singer): B'klyn 24-Dec. 6, N.Y.C. 8-20.
BELLES of Beauty Row (Henry P. Dixon): Toronto 1-6, Buffalo 8-13.
BEN Welch (Joe Lieberman): Detroit 1-6, Toronto 8-13.
BIG Jubilee (Jas. Weedon): Cinti 1-6, Louisville 8-13.
BILLY Watson's Big Show (Dan Guggenheimer): Toledo 1-6, Chgo. 8-13.
BON Ton Girls (Frank McAleer): Syracuse 1-3, Utica 4-6, Montreal 8-13.
BOWERY (Geo. Harris): St. Louis 1-6, Kansas City 8-13.
BROADWAY Girls (Louis Oberworth): Milwaukee 1-6, Chgo. 8-13.
COLLEGE Girls (Harry Hedges): Paterson 1-6, Newark 8-13.
COLUMBIA (I. G. McFarlan): Chgo. 1-6, St. Louis 8-13.
CRACKERJACKS (Chas. B. Arnold): Cleveland 1-6, Toledo 8-13.
DREAMLAND (Dick Patton): Chgo. 1-6, Cinti. 8-13.
FOLLIES of the Day (Jack McNamara): Newark 1-6, Phila. 8-13.
GAY New Yorkers (Jake Goldenberg): N.Y.C. 24-Dec. 6, Hoboken 8-13.
GAYETY Girls (Bob Simons): Minneapolis 8-13.
GINGER Girls (Emanuel Rosenthal): Buffalo 1-6, Rochester 8-13.
GIRLS from Happyland (E. W. Chipman): Louisville 1-6, Indianapolis 8-13.
GIRLS from Starland (Chas. Donaghue): B'klyn 1-13.
GIRLS from the Great White Way (Dave Gordon): Albany 1-3, Worcester 4-6, Boston 8-13.
GOLDEN Crook (Jas. Fulton): Balto. 1-6, Wash. 8-13.
HAPPY Widows (Wm. Fennessy): Washington 1-6, Pittsburgh 8-13.
HARRY Hastings (Jack Levy): Rochester 1-6, Syracuse 8-10, Utica 11-13.
HONEYMOON Girls (Harry Leon): Kansas City 1-6, Omaha 8-13.
LIBERTY Girls (Alex. Gorman): Bridgeport 1-6, Prov. 8-13.
LOVE Makers (Ira A. Miller): Montreal 1-6, Albany 8-10, Worcester 11-13.
MARION'S Own (Bob Travers): N.Y.C. 1-6, B'klyn 8-13.
MINER'S Big Frolic (Ed. Daley): N.Y.C. 1-13.
MOLLIE Williams (Phil Isaacs): Springfield 1-3, Albany 4-6, N.Y.C. 8-13.
QUEENS of Paris (Joe Howard): Chgo. 1-6, Detroit 8-13.
ROBIE'S Big Show (Joe Robie): Hoboken 1-6, Phila. 8-13.
ROSE Sydell (Harry Thompson): Omaha 1-6.
ROSELAND Girls (Walter Greaves): Phila. 1-6, Balto. 8-13.
ROSEY Posey Girls (Louis Livingston): Boston 1-6, Springfield 8-10, Albany 11-13.
SOCIAL Maids (Bob Cohen): St. Paul 1-6, Milwaukee 8-13.
STAR and Garter (Harry Rose): N.Y.C. 1-6, B'klyn 8-20.
TAXI Girls (Louis Hurtig): Minneapolis 1-6, St. Paul 8-13.
TROCADEROS (Frank Pierce): Phila. 1-6, N.Y.C. 8-13.
VANITY Fair (Wm. S. Clark): Pittsburgh 1-6, Cleveland 8-13.
WATSON Sisters (Geo. Belfrage): Indianapolis 1-6, Chgo. 8-13.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): N.Y.C. 1-13.
CRUSOE Girls (Chas. Robinson): St. Louis 1-6, Kansas City 8-13.
DANDY Girls (Chas. Cromwell): Toronto 1-6, Buffalo 8-13.
DOLLY Dimple Girls (Sutter and Leavitt): Scranton 1-6, Penn Circuit 8-13.
EVA Mull's Big Beauty (Lewis Talbot): Chgo. 23-Dec. 6, Detroit 8-13.
FAY Foster (Joe Oppenheimer): Boston 1-13.
FOLLIES of Pleasure (Rube Bernstein): Indianapolis 1-6, St. Louis 8-13.
GIRLS from the Follies (Harry Strouse): Boston 24-Dec. 6, N.Y.C. 8-20.
HIGH Life Girls (Frank Calder): Pittsfield 1-3, Holyoke 4-6, Boston 8-20.
HONEY Girls (Bernard and Zeisler): Chgo. 8-20.
MAY Howard's Girls of All Nations (J. D. Barton): Cinti. 1-6, Indianapolis 8-13.
MIRTH Makers (Hatch and Beatty): Cleveland 1-6, Cinti. 8-13.
MISCHIEF Makers (Jean Bedini): Penn Circuit 1-6, Cleveland 8-13.
MONTE Carlo Girls (Tom Sullivan): N.Y.C. 24-Dec. 6, Phila. 8-13.
PARISIAN Beauties (Sim Williams): Chgo. 1-13.
PROGRESSIVE Girls (Jack Reid): Phila. 1-6, Scranton 8-13.
RECTOR Girls (Morris Weinstock): Detroit 1-6, Toronto 8-13.
STARS of Stageland (W. B. Bentley): Buffalo 1-6, Utica 8-10, Schenectady 11-13.
SUNSHINE Girls (Wash. Martin): Kansas City 1-6.
TANGO Girls (Chas. Taylor): Utica 1-3, Schenectady 4-6, Pittsfield 8-10, Holyoke 11-13.

MISCELLANEOUS

DESLYS, Gaby: Cinti. 4-7.
GAMBLE, Ernest, Concert Party: Amherst, Mass., 8, Beaver Falls, Pa., 9, Dunbar 11, Cleveland, O., 14, Painesville 17.
HELD, Anna: Red Bluff, Cal., 3, Medford, Ore., 4, Eugene 5, Salem 6.
PAVLOWA: Chgo. 7-14.
RUSSELL, Lillian: Evansville, Ind., 3, Madisonville 4, Paducah, Ky., 5, Cairo, Ill., 6.
THAW, Evelyn Nesbit: Pittsburgh 1-6.
THURSTON, the Magician (Jack Jones): Akron, O., 1-6, Columbus 8-13.

ELIZABETH
CARMAN
IN KINDLING
(en tour)

GEORGE ALISON
Leading Man—Crescent Theatre Stock—Brooklyn

THURLOW WHITE
LEADING MAN
At Liberty — Actors' Society

JOSÉ COLLINS
FEATURED
In Ziegfeld's Summer Follies, 1913

CORINNE CANTWELL
Leading Woman---Baylies-Hicks Stock, Fall River, Mass.

MAUDE LEONE
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Empress Theatre — Vancouver, B. C.

Erroll Dunbar
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LILLIAN RHODES
LEADING WOMAN
FINE FEATHERS CO. (en tour) — Address Dramatic Mirror

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"THE BEST DRESSED LEADING LADY IN STOCK."
MANAGEMENT EARL D. SIPE

VAUDEVILLE

Robert T. Haines at the Palace—Youthful Artists Score at the Fifth Avenue—Christine Nielsen's Debut

White, N. Y.
MADAME OLGA PETROVA,
Appearing at the Alhambra Theater.

THE Palace Theater bill last week had two extremes in Olga Petrova and Ralph Hers. The comedian's humor is of the extra dry type, while Madame Petrova has a sort of exotic, feline daring.

She started with a number requiring some vocal gymnastics and then gave her song—very pointed—of the parrot in the gilded cage and the lureful backfence cat. Several vivid imitations of the talkative bird and the rather sportive tabby vivified the song.

During her cheerful little emotional scene, in which she plays a misunderstood lady who is choked by her husband, Madame Petrova helped the audience imagine the husband by realistic gurgles and, just as the spotlight flashed out, a headlong plunge to the stage floor, previously carefully covered with a velvet carpet and a bear skin rug.

Madame Petrova wiped away a few real tears and overcame her emotional trembling—temperament is a fearful thing, you know—and gave "Oh, You Beautiful Doll" as a Parisienne comedienne and tragedienne might put 'em across.

Most comedians have a longing towards tragedy. Ralph Hers's vaudeville offering reveals a hankering after dramatic recitations. First, he did "If the Wife Says It's Black," the plaint of a henpecked gentleman, delivered with the Hers nervous hand gesticulations. Next he gave, with the aid of blue glasses, a bundle of papers and a cane, "Poor Blind Joe," a pathetic effusion that the audience couldn't see. Then he returned successively with "What We Want and What We Get," the lengthy recitation, "The Shooting of Dan McGrew," "The Noble Cause of Art," and, for an encore, another recitation, "A Recollection of Last Night." This is really the best thing of his repertoire—and it's short. In fact, Hers's act suffers from long attacks of recitationitis.

Ray Cox, with her rich Southern voice, has an entertaining songalogue, although it is a bit too long. Miss Cox writes her own songs, and she knows how to get real humor and some homely humanness into them. Her melody of the work-worn Irish factory girl, "Work, Work, Work," is almost a little classic. "What You Expect and What You Get," with its glimpse of the girl with stage fright, and "The Perfect Lady" have considerable humor. But the aeroplane song is too broadly done.

Robert T. Haines returned to New York in William J. Hurlbut's successful playlet, The Man in the Dark, depicting the way a gentleman burglar prevents a wife from being untrue to herself and her husband by revealing the "other man's" inner caddishness. The playlet gains in sincerity and interest through Mr. Haines's admirable playing of the blase cracksman. His portrayal has poise, distinction, and humor.

Imagine two Chinese acrobats hanging in mid-air by their queues from the flies, at the same time holding a third gymnast, who performs on the human trapeze. It was a rather gruesome feat. Bryant Cheebert's Manchurian Troupe did a lot of stunts of tumbling, balancing, pyramidal formation, and plate spinning in a rather new way.

Robert Dore was an enjoyable feature of the Palace bill. He has a rich baritone voice and he sings with much sympathy and understanding the Toreador song from Carmen, the prologue from Pagliacci, and "I'll Be Single All My Life."

The appearance of Christine Nielsen at the Fifth Avenue Theater was one of the events of the week. Miss Nielsen—whose voice is one of the best in light opera—made her debut and established herself as a favorite headliner in a single week.

She appeared beautifully gowned in black, with a fetching tilted black hat, and wearing a cloak of golden yellow. Hers is a lyric soprano of delightful tone and range, finely placed. Several of her numbers are sung at the piano, and among the most charming is the aria from Puccini's Boheme.

One of the surprises of the Fifth Avenue bill was the offering of Dave Schooler and Louise Dickinson, billed as "the Boy Paderewski and the Girl Mary Garden." The youthful artists really have an act of distinction and merit. Mr. Schooler plays the piano with excellent technique, surety and a fine touch, while Miss Dickinson's voice has most agreeable tonal qualities, delightful in its middle register. Of course, her voice is not yet fully developed, but she sings correctly, without forcing, and is sweet and unaffected of personality. Her numbers, including one or two from The Spring Maid, were thoroughly appreciated. In fact, the entire offering is decidedly pleasing.

Gould and Marsden, N. Y.
MABEL HAMILTON,
Now at the Colonial with Bert Clark.

White, N. Y.
RAY COX,
Clever Comedienne at the Bronx Theater.

Edgar Allan Woolf is at it again. This time he has provided Eva Davenport with a vehicle, The Ceiling Walker, not new in situations, but with some bright lines.

The newly married wife of a wealthy young man tries to hide the fact that her mother was once a circus freak. Things are explained in the end, when it develops that the youthful husband's own father was a circus side-show feature as the "rubber-faced man." There is a conventional bogus French nobleman who tries to make love to the young wife, and helps keep the story moving.

Miss Davenport is amusing as the mother, a sort of Mrs. Malaprop, once famed as "Addie, the human fly," and whose husband was "the world's most artistic tattooed man." Miss Davenport sings a little and demonstrates that she is, as she says herself, "still there with the Pavlowa."

Will J. Ward and his matinee girls—Gus Edwards's latest offering—were also at the Fifth Avenue Theater. In brief, this is the plot: A young man in evening dress, searching for a sweetheart, encounters a piano and bursts into melody as the girls pose about him. Of course, the plot isn't unfolded so rapidly. We get a small slice, then the spotlight centers on some one and a song is on. There are imitations of stage celebrities and a bellhop team dances. The girls are, after all, more entertaining than Mr. Ward.

Bird Millman is a live wire on the tight wire. She is the Eva Tanguay of the air. Really, there is no one to equal her in vivacity, dainty prettiness and daring on the wire. Last week, at the Fifth Avenue, she returned to the stage after a circus season.

Claud and Fanny Usher presented their new act, The Straight Path. The playlet lacks action, as well as interest, and develops slowly. It is hard to understand what it is all about, much of the early part of the sketch being cross-fire repartee at a dinner table. Miss Usher is an excellent portrayer of child roles, and she gives a touch of pathos and some interest to the sketch. With a good playlet, she would contribute a most compelling characterization.

Then there is "Spareribs," a little dog, who does pretty able work in a dramatic role of his own. Every dog has his day and the vaudeville canine is surely basking in the limelight. A bill these days without its trained, thinking, talking or histrionic dog is something of a novelty.

FREDERICK JAMES SMITH.

ISABELL D'ARMOND: A DAINTY COMEDIENNE WITH IDEAS

Sarony, N. Y.
ISABELL D'ARMOND.

ISABELL D'ARMOND is dainty and charming—quite the prettiest little soubrette of our musical or vaudeville stage. What she may lack in size—not that we could wish her other than she is—is made up in indomitable energy. In fact, there is no way of measuring her marvelous vitality except to say that Miss D'Armond's success is easy to understand. She couldn't be kept down.

It must not be understood that there is even a hint of aggressiveness to mar the charm of Miss D'Armond's personality. There is simply an infinite capacity for work. Miss D'Armond loves it.

A few weeks ago she returned from her success in England and on the Continent to present her act with Frank Carter in America. During her second week in vaudeville she decided to accept a sudden cable offer for the Christmas revue at the London Hippodrome. She played up to the moment of sailing, rather than disappoint the theater management. The irksome transatlantic trips were not to be considered. The revue offer simply meant a step forward in her profession, and—well, Miss D'Armond can't be kept down.

The comedienne has an unusual reputation for helping others. As a charming actress expressed it, she "seizes you by the hand when she meets you on Broadway, and discovers you are in quest of a position—rushes you breathlessly to a manager's office—explains to him that you're just the type he wants—talks until he's interested—and then hurries away as breathlessly as she came." Miss D'Armond does everything, even to aiding others, in a hurry.

Her greatest ambition lies in the direction of producing. She has a remarkable faculty in picking out unknown people and developing the ability unseen by any one else. Besides, she has striking creative power. All this is unusual, when coupled with Miss D'Armond's charm and humor. To interview her is in itself a joy.

Curiously, Miss D'Armond made her debut in London in Al. Canby's production of The Parlor Match, played in America by Anna Held. "I didn't know a thing about the stage," laughed Miss D'Armond in telling the story, "but I didn't say so. When they offered me a leading part at $35 I took it not knowing anything about theatrical salaries. However, when some one tried to have a little fun by offering me a position at $50, I innocently rushed straight to The Parlor Match management and told them I couldn't stay. They raised me to $50, although I still hardly knew what 'upstage' meant."

Miss D'Armond, before entering vaudeville, was a favorite on the musical comedy stage. She made her first hit in Mlle. Champagne, and played in The Show Girl, The Earl and the Girl with Eddie Foy, The Wizard of Oz, The Hoyden with Elsie Janis, The Queen of the Moulin Rouge, appeared with Frank Daniels, and assisted Jeff de Angelis in The Beauty Spot. This was her favorite role.

"Vaudeville provides the greatest training in the world," says Miss D'Armond. "I've learned more in my three and a half years in vaudeville than I ever learned on the musical stage. In the varieties you are unhampered in developing your ideas. Indeed, vaudeville sounds every depth of your inventive faculties."

Miss D'Armond believes that the old-time variety "afterpiece" idea is due to be successfully revived. "Suppose," she says, "a vaudeville bill of five acts was secured. This bill would remain intact and tour the houses of the circuit. The programme would include, let us say, a vocal act with a prima donna, a dancing and singing turn with a juvenile and a soubrette, a dramatic playlet with a good leading man and woman, and a humorous offering with a comedian. These artists could then unite in an afterpiece—a farce with musical numbers. It would be a notable offering, since the players—trained in vaudeville—could be depended upon to build up a splendid comedy. That idea was successful in the old days and it still can 'come back.' In fact, the germ of the idea is behind the present popularity of the traveling vaudeville companies.

"I think English audiences are really great," continued Miss D'Armond, "in the demonstrative and enthusiastic way they receive an artist who pleases them and in their staunch loyalty to old favorites. They never change.

"There is a striking difference in methods—notably back stage. Here everything is rush and hurry, although there is system without confusion. There the back stage is quiet. They take their time. If they have to set a scene they do it without haste. An artiste doesn't hurry in making a costume change. The audience waits patiently.

"You can hardly believe it," continued the comedienne, and there was a suspicious twinkle in her eye, "but it isn't unusual over there to see an artiste, after taking her time to change her gown, murmur, 'Well, I guess I'm ready' (here Miss D'Armond yawned and stretched her arms in mimicking the English entertainer), and return leisurely to the stage.

"American audiences are not trained like those in England. There they wait without music and while the stage is empty. When I returned last season after a year abroad, I could hardly get used again to the rush of American stage methods.

"If you go into a vaudeville manager's office in England after four o'clock in the afternoon, the office boy will politely tell you that the manager is at tea and cannot be seen. Imagine business being suspended in the Putnam Building for afternoon tea!

"Of course, I like English ways and audiences without forgetting those of America for a moment. We often hear of the British theatergoers' slowness in getting the point of anything funny. I have found them to be great lovers of comedy. Of course, there are some bad audiences, but as a whole they heartily enjoy a good laugh.

"We talk of the popularity of our vaudeville entertainers abroad. There is a curious thing with the American acts coming to England. Those upon which the greatest reliance is placed usually fail. Audiences simply won't have them, while acts, deemed without a chance, score solidly.

"Most of the trouble with unsuccessful players lies in the fact that they are not typically American. English audiences want American songs—especially ragtime—and American humor from Americans. That's the novelty to them. Suppose we stop to reverse the situation. We don't want Harry Lauder to sing 'Alexander's Rag-Time Band,' but something distinctly his own. It is the same way with English audiences.

"The Palace is probably the hardest theater to successfully play in London, unless an act has just the right spot. The Palace gets the swagger audience—the playgoers who arrive fresh from dinner at 9 o'clock."

Miss D'Armond and Mr. Carter toured England and appeared at the Alhambra in Paris previous to their recent return to America. They were booked for Moscow but cancelled the engagement. In Paris Miss D'Armond was a favorite. She gave her songs and dialogue in French. "There, too, they like American songs. Our old songs reappear everywhere with French lyrics."

Miss D'Armond and Mr. Carter are now rehearsing with the coming London Hippodrome revue. They are great favorites in England and undoubtedly will score once more. One thing is sure, however, romance didn't play a part in Miss D'Armond's return to England.

"I might marry a duke," she confessed, "but I'm afraid I'd have to support him—and I'm very sure he wouldn't go well in my act."

PLAYLET FOR ENGLAND

Plans Completed to Offer William A. Brady's "Beauty is Only Skin Deep" Abroad

Arrangements have been completed by M. S. Bentham, the well-known vaudeville agent; Sydney Blow, one of the authors of Oh, I Say! and Will Collins, by which they will present William A. Brady's successful vaudeville offering, Beauty Is Only Skin Deep, in England.

Beauty Is Only Skin Deep is a condensed version of Elisabeth Jordan's play of last season, The Lady from Oklahoma. As a playlet it scored decidedly. No plans have yet been made regarding the English cast.

Similar arrangements have been made by Messrs. Bentham, Blow and Collins to present Jesse L. Lasky's offering, The Redheads, in England. Contracts have been closed with George Austin Moore and Cordelia Haager to play the leading roles in the tabloid musical comedy abroad.

MISS RIVES ON ORPHEUM TIME

Shirli Rives will begin a tour of the Orpheum time in St. Paul on Dec. 22.

Miss Rives is offering Edgar Allan Woolf's revised operetta, The Song of the Heart. The offering was very successful last season, when presented by Sophye Barnard and Lou Anger.

This week Miss Rives is appearing at Shea's in Buffalo. She will play Shea's Toronto house next week.

TO OFFER HORWITZ SKETCH

Isabelle Winlocke, who just closed an engagement with the Damaged Goods coast company, will shortly present in vaudeville a comedy act, written for her by Charles Horwitz.

COMING HEADLINERS

Week of Dec. 8.—Colonial: Belle Story, Amelia Stone and Armand Kaliss, The Green Beetle, Ralph Herz; Fifth Avenue: Marquard and Seeley, Lillian Lorraine; Union Square: W. H. St. James and company; Alhambra: Jack Norworth; Bronx: Cecil Lean and company, The Persian Garden; Bushwick: Valeska Suratt and company, Robert T. Haines and company; Victoria: Lady Constance Stewart-Richardson.

Week of Dec. 15.—Colonial: Clownland; Alhambra: Jack Gardner; Fifth Avenue: Fritzi Scheff, French and Eis; Bronx: Robert T. Haines and company; Bushwick: Dainty Marie; Orpheum: Belle Blanche, Stone and Kaliss; Victoria: Ralph Herz, Maggie Cline, Lillian Lorraine.

IN THE WORLD OF VAUDEVILLE; NEWS OF THE TWO-A-DAY

Kitty Gordon as Chicago Headliner—Elmer Rogers, "a Big Man for a Big Job"—Thanksgiving on the Island

BY WALTER J. KINGSLEY.

B. F. Keith's Thirtieth Anniversary is proving the greatest drawing card ever known in American vaudeville. All of the local Keith houses are turning away business this week, and the advance sale is unprecedented. The special anniversary bills are made up of typical Keith vaudeville, expensive four-flushing headliners from the legitimate being conspicuous by their absence. The result spells great vaudeville. E. F. Albee went over the bills after they had been laid out by Eddie Darling, and saw to it that the standard acts—which are the backbone of Keith success—were given the places of honor.

The first "chaser" act in Keith vaudeville was Jim Campbell's Punch and Judy show in the old Gaiety Musee, Boston.

Neil Kenyon is a new Keith star who will open in New York around the holidays. Kenyon is a $1,500 a week favorite from the British halls, where he is an even greater hit than Harry Lauder. He does Scotch songs and impersonations, and is a popular idol from one end of the island to the other. He will be strongly featured. It is expected that he will succeed to the place once held by Harry Lauder in this country.

Kitty Gordon will announce her vaudeville bookings in a few days now. Her opening date will be Chicago.

Mademoiselle Merserean, the new Keith dancer at the Union Square this week, is a sensational beauty. All the showmen are making pilgrimages to the Square to see the bare-legged beauty, who dances in A Romance of Old Egypt. She is a lovely woman, who looks up to her advance notices. New beauties are so rare this season that a bona-fide peach makes a sensation.

Every one is glad to see Elmer Rogers at the Palace Theater in the role of manager. Rogers is a great showman. There isn't a move in this highly technical game that he hasn't mastered, and his experience has been enormous. He has been through it all, and he has thought out all the problems for himself, so he KNOWS. Rogers can make friends at will and be the soul of good fellowship; but, on the other hand, when it comes to being firm in the interests of good business and right management, he can make Simon Legree look like a Christian Scientist. Elmer Rogers is emphatically the right man in the right place. He has the greatest vaudeville theater in the world to direct. In other words, it is a big job for a big man. Here's every kind of success to Elmer, late of Union Square.

B. F. Keith's Thanksgiving Troubadours made a great success of their visit to Blackwell's Island, where they gave two shows for the prisoners. Twenty-four acts went over the river, and each "cleaned up." The prisoners were strong for "hokum," "gravy" and "jasbo," and some of the artists flavored their "stuff" to suit local needs. A great shout went up when Robert Emmett Keene remarked: "I hope that my agent is among those present." When Gertrude Barnes appeared on the half shell in a gown that left little to the imagination, the poor devils went into a frenzy of applause, and one of the veteran visitors to the Island ejaculated: "They didn't ought to dress like that here; it's rough on these poor guys." The boys seemed pretty well contented with their surroundings, and when a Keith cigar was presented to one famous prisoner, he said: "Say, young feller, if it will do you any good, I'll slip you one of my Corona Coronas." J. J. Maloney and I. Robert Samuels directed the successful concerts, and came home with a righteous feeling that aided their digestion greatly.

EDNA MAY TO RETURN?

London "Mirror" Revives Rumor of Variety Contract—£10,000 for Twenty Weeks

The rumor, once denied, that Edna May (Mrs. Oscar Lewisohn) was about to return to the stage for a season in American vaudeville, has just been revived by the London *Daily Mirror*. The *Mirror* states:

"Miss Edna May, the *Daily Mirror* is able to announce, is to return to the stage. She is to reappear in America in vaudeville.

"The U. B. O. (United Booking Office), one of the most far-reaching of American vaudeville combines, has booked her for a twenty weeks' tour, and it is said she is to receive a fee of £10,000.

"The *Daily Mirror* was yesterday informed by a member of a well-known firm of London theatrical agents that he had received a letter from America as testimony of the engagement having been definitely entered into."

MISS LLOYD AT FIFTH AVENUE

Last week rumors of friction between the United Booking Offices and Marie Lloyd were current. Reports of a cancellation of dates were set at rest by the announcement that the English comedienne will headline at the Fifth Avenue next week. After a few weeks more in the big houses about New York, Miss Lloyd will appear on the Orpheum circuit.

White, N. Y.
ZELDA SEARS,
At Palace in Woolf Playlet.

MAE BUSCH,
In Jesse Lasky's "The Water Cure."

POWERS IN TWO-A-DAY?

Comedian May Appear in Vaudeville—M. S. Bentham Negotiating

Jimmy Powers, the well-known comedian, may shortly appear as a vaudeville headliner.

M. S. Bentham is handling the negotiations, and Mr. Powers's appearance in the two-a-day is practically assured, provided a suitable vehicle can be secured. Mr. Bentham handled Mr. Powers's booking arrangements when the comedian previously appeared in the varieties.

MAY WIRTH IN LONDON

May Wirth, last summer a feature of Barnum and Bailey's circus and recently seen at the Palace theatre in her riding act, is going abroad. Miss Wirth will be a feature of the Carl Hagenbeck Circus at the London Olympia during the Christmas holidays.

Miss Wirth and Frank Wirth will sail on Dec. 6. Following twelve weeks at the Olympia, she will appear in Paris. Next year Miss Wirth will play the United time.

RAY COX INJURED

Ray Cox, the singing comedienne, was slightly injured during the progress of her aeroplane song on last Thursday afternoon at the Palace Theater.

During her number Miss Cox uses a miniature biplane, which hangs from the flies. At the matinee a cable slipped and the machine fell to the stage floor, pinning Miss Cox beneath. She was badly bruised but was able to reappear on Friday.

PEARL ABBOTT IN PLAYLET

Pearl E. Abbott and her company were well received at the Nixon Theater in Philadelphia last week in Joseph Noel's new playlet, Silver Threads. The sketch has been given bookings in the United houses. Silver Threads is Miss Abbott's first vaudeville venture. Last season she appeared in The Common Law.

MISS VANDERBILT ILL

Gertrude Vanderbilt, of Vanderbilt and Moore, was forced to leave the Victoria bill last week, through illness. Miss Vanderbilt played the Monday matinee against her doctor's orders before she succumbed to the inevitable.

TO OFFER GRANT STEWART SKETCH

W. H. St. James and company have discarded their sketch, Stockings, and will be seen at the Union Square, next week, in Grant Stewart's playlet, The Come On. This sketch was produced a year ago by Hale Hamilton.

BRIGHT, SNAPPY AND NEWSY

Editor Dramatic Mirror:

Sir.—As I am now playing in vaudeville and am naturally interested in all topics concerning this extensive branch of the amusement business, it gave me much satisfaction to see The Mirror organise a department devoted exclusively to vaudeville. As a constant reader of The Mirror, it pleases me to see this department conducted in a bright, snappy, newsy manner, and withal with that 'somewhat different' manner which has always characterised The Mirror and which gives to the entire publication a dignity and individuality which for years has placed The Mirror in a class quite by itself among theatrical publications.

I am sure it caters to a long-felt want among your readers, and will make many new ones. Wishing you continued success with your new department, I am,

Truly yours,
Robert T. Haines.

"DEVIL MONTAGUE"

Gustave Frohman is to Present Frank Kemble Cooper in Hartley Manners Playlet

Gustave Frohman announces another playlet for vaudeville, Devil Montague, by Hartley Manners.

Frank Kemble Cooper, last seen with John Drew in the revival of Much Ado About Nothing, will be starred in Devil Montague. Mr. Manners will direct rehearsals and the playlet will shortly appear in vaudeville.

Mr. Frohman has three playlets by a new author, Louis de Coucy, now being prepared for vaudeville. Mr. Frohman believes he has discovered an unusually promising playwright in Mr. De Coucy.

VAUDEVILLIANS AT PARTY

Ethel Barrymore-Colt entertained her friends at a party at the Hotel Claridge on Saturday evening, Nov. 22. Among her guests were William Courtenay and his wife, Virginia Harned, Richard Harding Davis, Ross and Fenton, Douglas Fairbanks, Bernard Granville, Valerie Bergere, "Eddie" Darling, Mr. and Mrs. Barney Bernard, Edgar Allan Woolf, Harry Clark and his wife, Nora Bayes, Fanny Ward, and the Nash Sisters.

Miss Bayes made a hit with her songs, and Mr. Granville's recitations were a success. The triumph of the evening, however, was scored by Mr. Woolf and Mr. Bernard in Camille, supported by Miss Barrymore and Miss Bergere. Mr. Woolf portrayed the ill-starred heroine to Mr. Bernard's Armand.

Mr. Woolf is authority for the statement that he played the part in French. Some members of the audience had their doubts.

After the burlesque Miss Ward congratulated Mr. Woolf.

"I want to thank you for a real treat," she said. "But, do you know, with the noise they were all making, I couldn't understand a word you said!"

TERRY AND LAMBERT IN SMASH-UP

John Terry and Mabel Lambert, the American artists now playing the English music halls, had a narrow escape from death while on their way in their motor car from London to Sheffield. At Keyworth, near Loughborough, their car overturned, following the collapse of a tire. Mrs. Terry was hurled into the roadway and painfully bruised. Mr. Terry escaped without injury under the wreckage, but their son, Jack, was not so lucky. He was thrown unconscious into a field and suffered a dislocated shoulder. The act was forced to cancel the Sheffield week.

MISS DUPREE RETURNING TO VARIETY

Jeannette Dupree, who has been appearing successfully in burlesque at the Gayety Theater in Philadelphia, will return to vaudeville in January.

Miss Dupree has just been re-engaged for four weeks. Her brother, George Dupree, who has written a number of burlettas, is a member of the same company. Miss Dupree closes on Dec. 29 and will immediately begin her vaudeville season in Chicago. She will play to the Coast, and, late in February, sail for Australia. She will return to England in June to play twelve weeks of return dates. Miss Dupree is considering an offer to head a burlesque company next season.

MISS BLOOD IN "DIVORCONS"

Adele Blood will make her stellar vaudeville debut in Thompson Buchanan's adaptation of Sardou's Divorcons at the Palace Theater next Monday under the management of Arthur Hopkins. Mr. Buchanan spent more than seven weeks upon his manuscript, and the piece was put into rehearsal, in its earlier draft, three weeks ago, by T. Daniel Frawley, general stage director for Oliver Morosco. The playlet is said to have been given the most ornate habiliments possible, in scenery and in furnishing, and received its tryout performance at the Paterson Opera House Thanksgiving Day.

CURRENT BILLS

Palace—Nina Barbour, Zelda Sears in The Wardrobe Woman, Frank Sheridan in Blackmail, Ethel Green, Fred Dupree, Bird Millman and company, Nat Nazzaro and company, John and Mae Burke, Leipzig, Al. English and Stella Johnson.

Colonial—Paul Armstrong's Woman Proposes, Jack Wilson Trio, Bert Clark and Mabel Hamilton, Adelaide and J. J. Hughes, Joe Keno and Rose Green, Florence Tempest, Chris Richards, Maria Lo's Dresden China Statues, Bert Errol, Donna Adair Trio, Hanlon and Clifton, Alpine Troupe.

Alhambra—Madame Olga Petrova, The Purple Lady, Barry and Wolford, Bernard Granville, Ota Gygi, Kajiyama, Ray Conlin, McDevitt, Kelly and Lucey, Dagwell Sisters, Ben Beyer and Brother, Asard Brothers, Rayne's Dogs.

Bronx—Ray Cox, Joseph Jefferson in Poor Old Jim, The Green Beetle, Deiro, Paul Morton and Naomi Glass, the Castillians, Mae West, Chadwick Trio, Franker Wood and Bunee Wyde, Ernie and Ernie, Lo-Ve and Wilbur.

Fifth Avenue—David Bispham, Claude Gillingwater in A Millionaire's Wife, Clayton White and company, Josie Heather, Eunice Burnham and Charles Irwin, Sam Barton, Hess Sisters, Henry Lewis, Hugh Lloyd.

Union Square—John and Emma Ray in On the Rio Grande, Mlle. Vera Mercereau in A Romance of Old Egypt, Charles and Ada Latham, Dora Pellitier, Hal and Francis, Alfredo Marshall, Wilbur Sweatman, the Longworths, Arthur Deagon, Burkhardt and White, Belle Blanche, Thornell's Harmonists.

Victoria—Liane Carrera, Jack Norworth, Hermann Lieb in Dope, James and Bonnie Thornton, Macart and Bradford, Raymond and Caverly, Ben Deely and company, Imhoff, Conn and Coreene, Mae West, Three Keatons, Kitty Flynn, Olio Trio, Bob Russak's Harmonists, Wichman, Kit Carson.

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EVA TANGUAY COMING

Comedienne Coming to the Forty-fourth Street Music Hall on Monday

Eva Tanguay will bring her touring vaudeville company to the Forty-fourth Street Music Hall next Monday for an indefinite engagement. She will remain for at least three weeks.

Miss Tanguay has, according to reports, been very successful on tour. The Music Hall season was arranged after considerable changes were made in her routing. The cyclonic comedienne last week jumped into the limelight through her marriage, in Ann Arbor, Mich., with John Ford.

Tortajada, the Spanish danseuse, who has been appearing at the Music Hall, sailed on Nov. 29 on the *Adriatic*.

FORTY-FOURTH STREET MUSIC HALL

Dorothy Toye, who possesses two fully developed voices, scored the hit of last week's bill at the Music Hall. Miss Toye changes in a moment from soprano to tenor. She was accorded an enthusiastic reception.

Mado Minty in The Spider, Walter C. Kelly, the Japanese Gladiators, the Ward Brothers and the Hedges Brothers and Jacobson held over quite successfully.

William A. Brady tried out George Baxter's police playlet, The Suspect, which introduced playgoers to one more brutal police inspector. The police heartlessly try to wring a confession, through the third degree, from Tim Casey, really innocent, until it suddenly develops that Tim, at the moment of the crime, was busy elsewhere saving the child of a railroad president from death in a fire. Tim then exits, smoking the inspector's best cigar. The Suspect dwindles away to nothing after the first moment or two, when the nerve-wracked prisoner, well played by William Harrigan, pleads with the inspector.

This week's bill: Any Night, Bonita Dolly and Harry Delf, Arthur Aldrich, Three Ernests, Ida Fuller and company, Bernard and Weston, Felix Adler, Walter C. Kelly, Mado Minty, Mack and Walker.

IN BROOKLYN VAUDEVILLE

Brooklyn, Dec. 2.—The much-heralded triangular competition among three international songsters failed to entirely materialise at Keith's Orpheum Theater. Marie Lloyd did not appear. The other two competitors, Gertrude Barnes and Maggie Cline, ran a close race for headline honors.

Bert Clarke and Mabel Hamilton were clearly entitled to the coveted position at Keith's Bushwick Theater. Cressy and Dayne in The Man Who Remembered, Una Clayton and company, Three Mori Brothers, Johnie Cantwell and Rita Walker, and Edna Whistler were among the well-known attractions on the bill.
J. Leroy Drug.

NEWS OF THE MIDDLE WEST

Chicago, Dec. 2.—Lew Cantor is back in Chicago after a tour of the Gus Sun houses with The Choo Choo Girls.

Will Bradshaw, a local newspaper humorist, has written a sketch upon which John R. Gordon has taken an option. Rudolph and Lena may use the playlet.

Martha Russell opens in vaudeville at the Miles Theater in Minneapolis this week for Walter F. Keefe.

The Orpheum Theater at Milwaukee, Wis., is a recent addition to Keefe bookings.

Aaron Jones and Frank Q. Doyle were at Louisville, Ky., early last week for the opening of the new National Theater.

Lillian Mortimer, now on the Butterfield time, opens on the Allardt time on Dec. 18.
E. E. Meredith.

McCUTCHEON IN CABARET

Wallace McCutcheon, who tried a turkey trotting act with Vera Maxwell at the Victoria last week, is again out of vaudeville.

Mr. McCutcheon on Monday became a feature of Rector's cabaret in Chicago.

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VAUDEVILLE AUTHOR
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Chris Richards | Florence Tempest
Bert Clark & Mabel Hamilton
Keno & Green
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Bert Errol | Adelaide & J. J. Hughes
Jack Wilson | Alpine Troupe | Pathe Weekly

ALHAMBRA 7th Ave. 126th Street. [illegible] Matinees daily, 25c.
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LOVING CUP FOR MR. KEITH

Ethel Barrymore, who is appearing in Tante at the Empire Theater, announces that she is raising a fund among her sister artists to purchase a massive gold loving cup for B. F. Keith in recognition of his successful efforts to purify the vaudeville stage and his increasingly liberal treatment of women players in the matter of salaries.

PLUCKILY APPEARS DESPITE INJURIES

Despite severe injuries received from the accidental explosion of a revolver during the progress of her act, Louise Galloway has been pluckily continuing as headliner for the past two weeks.

The accident occurred during Miss Galloway's engagement in Edgar Allan Woolf's playlet, The Little Mother, in Philadelphia. In spite of painful burns from the blank cartridge, Miss Galloway continued her vaudeville tour in a physician's care. She has now practically recovered.

MR. OLMSTEAD WITH MISS SCHEFF

Stanley Olmstead scored a personal hit during Fritzi Scheff's engagement at the Majestic in Chicago last week as accompanist for the Viennese prima donna.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABINGDON, W. L., Co.: Orph., St. Paul; Orph., Minneapolis, 7-13.
ACT Beautiful: Poli's, Hartford, 15-20.
ADELE, Rogers and Adele: Union Sq., N.Y.C.
ADLER, Herman, Co.: Poli's, New Haven; Poli's, Scranton, Pa., 8-13; Poli's, Worcester, Mass., 15-20.
AGOUTIN, The: 44th St. Music Hall, N.Y.C. 27—indef.
ALEX Three: Temple, Detroit, Dec. 8-13; Temple, Rochester, 15-20.
ALEXANDER Brothers: Poli's, Scranton; Garrick, Wilmington, Del., 8-13; Maryland, Balto., 15-20.
ALLEN, Frederick, Co.: Orph., Spokane, 7-13.
ALLEN, Minnie: Palace, Chgo.; Temple, Detroit, 15-20.
ALPHA Sextette: Pantages, Spokane, Dec. 7-14.
ALPINE Troupe: Colonial, N.Y.C.; Alhambra, N.Y.C., 8-13.
AMERICAN Dancers, Six: Colonial, Norfolk, Va.; Orph., Harrisburg, Pa., 8-13.
ANGER, Lou: Orph., Seattle; Orph., Portland, 7-13.
ANKER Brothers: Orph., Lincoln, 7-13.
ANSON, Cant.: Fifth Ave., N.Y.C., Dec. 8-15.
ANTRIM, Harry: McVicker's, Chgo., National, 8-13.
APDALE'S Circus: Hipp., Cleveland, Dec. 8-13; Grand, Syracuse, 15-20.
ARCADIA: Keith's, Indianapolis; Keith's, Louisville, Ky., 8-13; Keith's, Columbus, 15-20.
ARCO Brothers: Orph., Denver.
ARMSTRONG and Clark: Sacramento, 30-Dec. 3; Orph., Stockton, 4-6; Orph., Los Angeles, 7-13.
ARTHURS, Three: Lyric, Birmingham, Ala.; Colonial, Norfolk, Va., 8-13.
ASHLEY, Lillian: Poli's, New Haven, Dec. 8-13; Poli's, Hartford, 15-20.
ASHLYN, Belle, Co.: Orph., Frisco, 30-Dec. 13.
ATCHISON-Ely Co.: 44th St. Music Hall, N.Y.C.—indef.
ATHLETAS, Four: Orph., Salt Lake City, 7-13.
ATHLETIC Girls: Maj., San Antonio; Maj., Hot Springs, 8-10; Maj., Little Rock, 11-13.
AUSTRALIAN Boy Scouts: Forsythe, Atlanta, 8-13.
AVON Comedy Four: Orph., Montreal; Keith's, Boston, 8-13; Orph., B'klyn, 15-20.
AXTELLE, Hopkins, Co.: Keith's, Boston, 15-20.
AZARD Brothers: Alhambra, N.Y.C.; Shea's, Buffalo.
"BACHELOR'S Dream": Ave., Chgo., 1-3; Kedzie, Chgo., 4-7.
BAKER, Belle: Keith's, Cinti.; Keith's, Indianapolis, 8-13; Keith's, Louisville, 15-20.
BALL and West: Orph., B'klyn, N.Y.; Colonial, N.Y.C., 8-13.
BALL, Ray Elinora: Keith's, Lowell, 8-13; Keith's, Portland, Me., 15-20.
BALLET Classique: Keith's, Cinti.
BANNONS, Three: National, Detroit.
BARBOUR, Nina: Palace, N.Y.C.
BARDS, Four: Bronx, N.Y.C.; Fifth Ave., N.Y.C., 8-13.
BARKER, Ethel Mae: Keith's, Cinti., 15-20.
BARNARD, Sombre: Orph., Seattle; Orph., Portland, 7-13.
BARNES, Gertrude: Keith's, Phila., 15-20.
BARNES, Stuart: Orph., 'Frisco; Orph., Oakland, 7-13.
BARRY and Wolford: Alhambra, N.Y.C.; Bushwick, B'klyn, 8-13.
BARRY, Gene: Shubert's Utica, N.Y., 8-13.
BARRY, Mr. and Mrs. Jimmy: Poli's, New Haven; Maryland, Balto., 15-20.
BARTH, Leo: Proctor's, Newark, 8-13.
BARTHOLDI'S Birds: Palace, Chgo.
BARTLING, Anita: Shea's, Buffalo; Shea's, Toronto, 8-13.
BARTON, Sam: Fifth Ave., N.Y.C.; Hudson, Union Hill, N.J., 8-13.
BARTOS, Three: Temple, Detroit; Temple, Rochester, 8-13.
BAXTER, Sid., Co.: Keith's, Indianapolis.
BEANOS, The: Poli's, Scranton, Pa., 15-20.
BEAUMONT and Arnold: Poli's, Scranton, Pa.
BEAUMONT Brothers: Shea's, Toronto, 8-13.
BEAUTY Is Only Skin Deep: Grand, Pittsburgh; Temple, Detroit, 8-13; Temple, Rochester, 15-20.
BEAUX Arts: Orph., Oakland, 7-13.
BELL, Digby: Alhambra, N.Y.C.
BELL Family: Orph., Duluth; Orph., Winnipeg.
BELLELAIRE and Herman: Orph., Minneapolis; Majestic, Chgo., 7-13.
BERGER, Valerie: Keith's, Wash.; Maryland, Balto., 8-13; Lyric, Richmond, 15-20.
BERRENS, The: Lyric, Birmingham, Ala., 8-13; Forsythe, Atlanta, 15-20.
BESSON, Madame, Co.: Keith's, Toledo; Hipp., Cleveland, 8-13.
BEYER, Ben and Brother: Alhambra, N.Y.C.
BIG City Four: Grand, Indianapolis; Hipp., Cleveland, 8-13; Keith's, Cinti., 15-20.
BIGLOW, Campbell and Rudy: Keith's, Lowell, Mass., 8-13.
BIMBOS: Poli's, Hartford; Poli's, Scranton, Pa., 8-13.
BINGHAM, Will, Co.: Bushwick, B'klyn, 8-13; Bronx, N.Y.C., 15-20.
BINNS and Burke: Shea's, Buffalo; Shea's, Toronto, 8-13.
BINNS, Binns and Binns: Orph., Kansas City; Orph., Sioux City, 7-13.
BISPHAM, David: Fifth Ave., N.Y.C.
BISSET and Scott: Keith's, Toledo; Hipp., Cleveland, 8-13; Colonial, Erie, Pa., 15-20.
BLANCHE, Belle: Union Sq., N.Y.C.; Alhambra, N.Y.C., 8-13; Orph., B'klyn, 15-20.
BLANK Family: Orph., Los Angeles, 30-Dec. 13.
BOGART and Nelson: Maj., La Fayette, Ind., 1-3; Orph., So. Bend, 4-7; Ave., Chgo., 8-10.
BOGONNY Troupe: Keith's, Cinti.
BOLLINGER and Reynolds: Orph., Portland, Ore.
BORDON and Shannon: Shubert's, Utica, N. Y., 8-13.
BOUDINI Brothers: Orph., Spokane, 7-13.
BOWERS, Fred, Co.: Bushwick, B'klyn; Victoria, N.Y.C., 8-13.
BOWMAN Bros.: Keith's, Prov., 15-20.
BRADS, The: Orph., Spokane; Orph., Seattle, 7-13.
BRICE and Gonne: B'way, Phila.; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
BRONSON and Baldwin: Keith's, Boston; Keith's, Prov., 8-13; Grand, Syracuse, 15-20.
BROWN and Neuman: Orph., Lincoln, Neb.; Orph., Kansas City, 7-13.
BROWN, Seymour, Co.: Poli's, Scranton; Colonial, N.Y.C., 8-13.
BUCKLEY'S Animals: Maj., Milwaukee.
BURKE, John, and Mae: Palace, N.Y.C.; Poli's, Springfield, Mass.; Poli's, Worcester, 8-13; Keith's, Prov., 15-20.
BURLEY and Burley: Grand, Pittsburgh; Keith's, Toledo, 8-13; Temple, Detroit, 15-20.
BURNHAM and Irwin: Fifth Ave., N.Y.C.; Colonial, N.Y.C., 15-20.
BURTON and Lerner: Orph., Tampa, Fla.; Orph., Birmingham, Ala., 8-13; Lyric, Richmond, 15-20.
CABARET Three: Poli's, Scranton.
CALVIN, Blanche: Shubert's, Utica, N. Y.
CAMERON and O'Connor: Keith's, Indianapolis.
CANFIELD and Ashley: Alhambra, N.Y.C., 8-13; Poli's, Hartford, 15-20.
CANTWELL and Walker: Keith's, Wash.; Keith's, Indianapolis, 15-20.
CAPITAL City Four: Orph., Harrisburg.
CAPTAINE, Eleide: Orph., Kansas City; Orph., Sioux City, 7-13.
CARLTONS, Two: Orph., 'Frisco; Orph., Stockton, 7-10; Orph., Sacramento, 11-13.
CARON and Brown: Keith's, Louisville, Ky., 8-13.
CARRERA, Llane: Victoria, N.Y.C.
CARRILLO, Leo: Orph., St. Paul; Orph., Duluth, 7-13.
CARYLL, Dina: Palace, Chgo.; Columbia, St. Louis, 7-13.
CASTILIANS: Bronx, N.Y.C.; Orph., B'klyn, 8-13.
CAUPOLICAN, Chief: Keith's, Cinti.; Keith's, Indianapolis, 8-13; Keith's, Louisville, 15-20.
CHADWICK, Cyril, Co.: Fifth Ave., N.Y.C.
CHADWICK Trio: Bronx, N.Y.C.; Orph., B'klyn, 15-20.
CHEERBERT'S Troupe of Manchurians: Palace, Chgo., 7-13.
CHIP and Marble: Orph., Los Angeles.
CHORUS Lady: Fox, Aurora, 1-3; Orph., Joliet, 4-7.
CHUNG Hwa Four: Orph., Los Angeles, 7-13.
CHURCHILL, Berton, Co.: Maryland, Balto.
CLARK and Hamilton: Colonial, N.Y.C.; Maryland, Balto., 15-20.
CLARK and Verdi: Keith's, Prov.; Fifth Ave., N.Y.C., 8-13; Bushwick, B'klyn, 15-20.
CLAYTON, Bessie: Palace, Chgo.; Hipp., Cleveland, 8-13.
CLIFF, Laddie: Dominion, Ottawa; Keith's, Toledo, 8-13; Keith's, Columbus, 15-20.
CLIFFORD, Kathleen: Proctor's, Newark.
CLINE, Maggie: Victoria, N.Y.C., 15-20.
CLOWNLAND: Keith's, Phila.; Orph., B'klyn, 8-13; Colonial, N.Y.C., 15-20.
COGHLAN, Rosalind: Orph., Salt Lake City, 7-13.
COLLEGIANS, The: Orph., Oakland; Orph., Stockton, 7-10; Orph., Sacramento, 11-13.
COLLINS and Wappman: Orph., Birmingham, Ala., 8-13.
COLLINS, Milt: Keith's, Louisville; Grand, Pittsburgh, 8-13.
CONCHAS, Paul: Orph., Duluth; Orph., Winnipeg, 7-13.
CONLIN, Steele and Carr: Orph., Los Angeles.
CONLIN, Ray: Colonial, N.Y.C.; Alhambra, N.Y.C., 8-13; Bushwick, B'klyn, 15-20.
CONROY and Models: Orph., Portland, Ore.
CONSUL and Betty: Grand, Pittsburgh, 8-13.
CONWAY and Leland: Orph., Montreal; Temple, Hamilton, 8-13; National, Boston, 15-20.
COOK, Joe: Keith's, Boston.
COOPER, Joe and Lew: Maryland, Balto., 8-13.
CORELLI and Gillette: Orph., Seattle; Orph., Portland, 7-13.
COUNTISS, Cathrine: Orph., Spokane; Orph., Seattle, 7-13.
COX, Bay: Bronx, N.Y.C.
CRAIG and Williams: Shubert's, Utica, N. Y.
CRESSY and Dayne: Keith's, Phila., 1-13.
CROUCH and Welch: Orph., Montreal; Temple, Hamilton, 8-13; Lyric, Richmond, 15-20.
CULLEN, James: Temple, Hamilton, Can.; Dominion, Ottawa, 8-13; Orph., Montreal, 15-20.
CUMMINGS and Gladyings: Keith's, Prov.
CUNNINGHAM and Marion: Hipp.; Newcastle-on-Tyne, Eng.; Hipp., Portsmouth, 8-13; Hipp., Brighton, 15-20; Alhambra, Glasgow, Scot., 22-Jan. 3.
CUTTY'S, Three: Orph., Oakland; Orph., Stockton, 7-10; Orph., Sacramento, 11-13.
DAGWELL Sisters: Alhambra, N.Y.C.
DAILEY, Robert, Co.: Poli's, Worcester, Mass.; Poli's, Scranton, Pa., 8-13.
DALY, Vinie: Columbia, St. Louis.
DAMEREL, Geo., Co.: Columbia, St. Louis, 7-13.
DAMMAN, Carl, Troupe: Dance Reveries: Orph., Salt Lake City, 7-13.
DANCING Violinist: Temple, Rochester; Keith's, Cleveland, 8-13.
DARLING, Duke: Orph., Jacksonville, Fla.; Orph., Tampa, 8-13.
DARRAS Brothers: Fifth Ave., N.Y.C.
DARRELL and Conway: Orph., Kansas City; Orph., Sioux City, 7-13.
DAVIS, Edwards, Co.: Maj., Milwaukee.
DAZIE, Mlle.: Orph., 'Frisco; Orph., Oakland, 7-13.
DE DIOS Circus: Orph., Tampa, Fla.; Orph., Jacksonville, 8-13.
DEELEY, Ben, Co.: Victoria, N.Y.C.
DE ESTE, Jeanne: Orph., Des Moines.
DE KOS, Jack: Keith's, Phila.
DE LESSO Troupe: Keith's, Wash., 8-13.
DE LISLE, Juggling: Keith's, Phila., 15-20.
DELMORE and Lee: Shea's, Toronto; Colonial, N.Y.C., 8-13; Orph., B'klyn, 15-20.
DELMORE and Light: Orph., Omaha; Orph., Sioux City, 7-13.
DE MAR, Grace: Hipp., Cleveland; Keith's, Columbus, 8-13.
DEMEREL, George: Orph., St. Paul.
DE SCHELL, Dorothy: Temple, Rochester; Poli's, Worcester, Mass., 8-13.
DE SYLVA, Mme.: Orph., New Orleans.
DE VINE and Williams: Maj., Milwaukee, 7-13.
DE VOE, Herbert: Orph., Jacksonville, Fla., 1-13.
DE VORA Three: Temple, Detroit, 15-20.
DIAMOND and Brennan: Orph., B'klyn; Alhambra, N.Y.C., 8-13; Bushwick, B'klyn, 15-20.
DIAZ'S Monkeys: Orph., New Orleans; Forsythe, Atlanta, 15-20.
DICKINSON, Rube: Orph., Winnipeg.
DIENITS and Barahan: Jardin de Danse, N.Y.C.—indef.
DIERO: Bronx, N.Y.C.
DIXONS, Three: Orph., Tampa.
DOLCE Sisters: Orph., Spokane; Orph., Seattle, 7-13.
DONNA Adair Trio: Colonial, N.Y.C.
DOOIN and McCool: Fifth Ave., N.Y.C., 8-13.
DOOLEY and Sayles: Lyric, Birmingham, Ala.; Maryland, Balto., 8-13.
DOOLEY, Jed and Ethel: Poli's, Springfield, Mass.; Poli's, Worcester, 8-13.
DORLANS: Forsythe, Atlanta; Orph., Jacksonville, Fla., 8-13.
DORSAY and Russell: Davenport, Ia.; Cedar Rapids, 7-11.
DOUBLE Cross: Orph., Winnipeg, 7-13.
DRAPER, B. and V.: Colonial, Erie, Pa.
DUFFY and Lorens: Maj., Milwaukee; Maj., Chgo., 7-13; Hipp., Cleveland, 15-20.
DU For Trio: Maj., Milwaukee; Palace, Chgo., 7-13.
DUNFEE, Josephine: Orph., B'klyn, 8-13.
DUPREE and Dunree: Orph., Oakland; Orph., Stockton, 7-10; Orph., Sacramento, 11-13.
DUPREE, Fred: Lyric, Richmond; Palace, N.Y.C.; Lyric, Birmingham, Ala., 8-13.
DYER, Herbert, Co.: Colonial, Norfolk; Keith's, Prov., 8-13; Union Sq., N.Y.C., 15-20.
ELDRIDGE and Barlow: Forsythe, Atlanta, Ga., 8-13.
ELIZABETH, Mary: Colonial, N.Y.C.; Proctor's, Newark, 8-13; Fifth Ave., N.Y.C., 15-20.
ELLISONS, The: Orph., Los Angeles, 30-Dec. 13.
EMPIRE Comedy Four: Maryland, Balto.; Proctor's, Newark, 8-13; Fifth Ave., N.Y.C., 15-20.
ENGLISH and Johnson: Palace, N.Y.C.
ENTERTAINERS, Four: Columbia, St. Louis; Maj., Milwaukee, 7-13.
ERDMAN and Rulleens: Shubert's, Utica, N. Y.
ERNESTS, Three: Poli's, Worcester, Mass.; Poli's, New Haven, 8-13.
ERNIE and Ernie: Bronx, N.Y.C.
EROLL, Bert: Colonial, N.Y.C.; Bushwick, B'klyn, 8-13; Bronx, N.Y.C., 15-20.
EUGENE, Carl: Keith's, Indianapolis; Keith's, Louisville, Ky., 8-13; Forsythe, Atlanta, 15-20.
EVANS, Charles E., Co.: Orph., New Orleans.
FARBER Girls: Victoria, N.Y.C., 15-20.
FARGSON, H. and C.: Poli's, Hartford, 8-13.
FELIX and Barry Girls: Shea's, Toronto; Shubert's, Utica, N. Y., 8-13.
FIDDLER and Shelton: Palace, Chgo., 7-13.
FISHER and Green Co.: Proctor's, Newark; Keith's, Boston, 15-20; Keith's, Prov., 8-13.
FISHER, Mr. and Mrs. Perkins: Empress, Butte; Empress, Spokane, 8-13.
FITZGERALD, Mabel: Temple, Hamilton, Can.
FITZGIBBON, Bert: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
"FIXING the Furnace": Orph., Oakland; Orph., Stockton, 7-10; Orph., Sacramento, 11-13.
FLANAGAN and Edwards: Orph., Omaha; Orph., Minneapolis, 7-13.
FLORENTINE Singers: Grand, Pittsburgh; Keith's, Toledo, 8-13; Temple, Hamilton, Can., 15-20.
FLORIO, Prince: Keith's, Indianapolis; Grand, Pittsburgh, 8-13.
FOGARTY, Frank: Keith's, Lowell, Mass., 8-13.
FOX and Dolly: Orph., Oakland; Orph., Stockton, 7-10; Orph., Sacramento, 11-13.
FOY, Eddie: Shea's, Buffalo; Shea's, Toronto, 8-13.
FRANCIS, Adeline: Lyric, Birmingham, Ala.; Lyric, Richmond, 15-20.
FRANCOLI Troupe: Poli's, New Haven, 8-13.
FRANKLYN and Green, Victoria, N.Y.C., 15-20.
FRANKERRA, Jeanette: Orph., Des Moines; Orph., Minneapolis, 7-13.
FRAWLEY and Hunt: Maryland, Balto., 15-20.
FRED and Albert: Orph., Salt Lake City, 7-13.
FREEMAN and Dunham: Columbia, Grand Rapids; Temple, Detroit, 8-13; Temple, Rochester, 15-20.
FRENCH and Els: Fifth Ave., N.Y.C., 15-20.
FROSINI: Orph., Minneapolis; Orph., Duluth, 7-13.
GABRIEL, Master: Orph., Kansas City, 7-13.
GALLAGHER and Carlin: Orph., Portland, Ore.
GALLAWAY, Louise: Keith's, Wash., 8-13.
GARDINER Three: Temple, Hamilton, Can.; Poli's, Scranton, Pa., 8-13; Keith's, Prov., 15-20.
GARDNER, Jack: Orph., B'klyn; Keith's, Phila., 8-13; Alhambra, N.Y.C., 15-20.
GASCOGNE, Cleo: Colonial, Norfolk, Va.
GEIGER, John: Keith's, Phila.; Allegheny, Phila., 8-13.
GENARO and Bailey: Orph., Oakland; Orph., Stockton, 7-10; Orph., Sacramento, 11-13.
GEORGE, Edwin: Orph., B'klyn; Temple, Hamilton, Can., 15-20.
GEORGETTE: Orph., Sioux City; Orph., Kansas City, 7-13.
GERMAINE, Herbert, Trio: Grand, Syracuse; Keith's, Toledo, 8-13; Keith's, Columbus, 15-20.
GILFOIL, Harry: Victoria, N.Y.C., 8-13.
GIRL from Milwaukee: Bushwick, B'klyn; Alhambra, N.Y.C., 15-20.
GIRL, The: Orph., Montreal.
GLASER, Lulu, Co.: Salt Lake City.
GOLDEN, Claude: Poli's, Hartford; Poli's, Springfield, Mass., 8-13; Temple, Hamilton, Can., 15-20.
GOLDIN, Horace, Co.: Orph., Spokane, 7-13.
GOLDSMITH and Hoppe: Lyric, Richmond; Forsythe, Atlanta, Ga., 8-13.
GOLEMAN'S European Novelty: Orph., Omaha; Orph., St. Paul, 7-13.
GORDON and Murphy: Poli's, Worcester, Mass., 8-13; Poli's, Hartford, 15-20.
GORDON and Rice: Keith's, Columbus; Grand, Pittsburgh, 8-13; Keith's, Cinti., 15-20.
GORDONE, Robbie: Orph., Sioux City; Orph., Des Moines, 7-13.
GORMLEY and Gaffney: Shubert's, Utica, N. Y.; Orph., Harrisburg, Pa., 8-13; Maryland, Balto., 15-20.
GRANT and Hoax: Temple, Detroit, 8-13.
GRANVILLE, Bernard: Alhambra, N.Y.C.; Poli's, Worcester, Mass., 15-20.
GRANVILLE, Taylor, Co.: Orph., 'Frisco, 7-13.
GRAY, Amana Norma: Keith's, Louisville, Ky., 8-13.
GREEN Beetle: Bronx, N.Y.C.; Colonial, N.Y.C., 8-13.
GREEN, Ethel: Palace, N.Y.C.; Grand, Pittsburgh, 8-13.
GRESS, Carl: Fifth Ave., N.Y.C., 8-13.
GRIFFIN, Gerald: Liverpool, Eng.; Glasgow, Scot., 8-13; Bradford, Eng., 15-20; Birmingham, 22-27; Edinburgh, Scot., 29-Jan. 4.
GYGIA, Ota: Alhambra, N.Y.C.
HAGER and Goodwin: National, Louisville, Ky.
HAINES, Robert T., Co.: Orph., B'klyn; Bushwick, B'klyn, 8-13; Bronx, N.Y.C., 15-20.
HAL and Francis: Union Sq., N.Y.C.; Grand, Pittsburgh, 15-20.
HALLEY and Noble: Temple, Rochester, 8-13; Orph., Montreal, 15-20.
HAMLIN, Fred, Co.: Orph., Memphis; Orph., New Orleans, 7-13.
HANDERS and Millies: Orph., Duluth.
HANLON and Clifton: Colonial, N.Y.C.; Victoria, N.Y.C., 8-13.
HANLON and Hanlon: Orph., Seattle; Orph., Portland, 7-13.
HANLON, Dean and Hanlon: Dominion, Ottawa; Temple, Hamilton, 8-13.
HARDT, Louis: Orph., Minneapolis, 7-13.
HART, Marie and Billy: Keith's, Prov., 8-13.
HARVEYS, Four: Bushwick, B'klyn; Keith's, Boston, 8-13.
HAWKINS, Law: Orph., Spokane; Orph., Seattle, 7-13.
HAYES, Brent: Palace, Chgo.; Maj., Milwaukee, 7-13.
HAYES, Ed.: Grand, Pittsburgh; Palace, Chgo., 7-13.
HAZARD, Jack: Orph., 'Frisco, 7-13.
HEATHER, Jose: Fifth Ave., N.Y.C.; Maryland, Balto., 15-20.
HEDDERS, Three: Keith's, Wash.; Bushwick, B'klyn, 15-20.
HENDERS and Millias: Orph., St. Paul, 7-13.
HENNINGS, John and Winnie: Wm. Penn, Phila.
HENRY and Francis: Lyric, Birmingham, Ala.; Forsythe, Atlanta, Ga., 8-13.
HENSHAW and Avery: Orph., Memphis; Orph., N. Orleans, 7-13.
HERBERT and Goldsmith: Poli's, New Haven; Poli's, Worcester, Mass., 15-20.
HERLEIN, Lillian: Orph., Spokane; Orph., Seattle, 7-13.
HERZ, Ralph: Victoria, N.Y.C., 15-20.
HERZOG'S Horses: Keith's, Columbus; Columbia, Grand Rapids, 8-13.
HESS Sisters: Fifth Ave., N.Y.C.; Poli's, New Haven, 8-13.
HESSLER, Helen: Victoria, N.Y.C., 15-20.
HICKEY Brothers, Three: Charleston, S. C., 1-3; Orph., Savannah, 4-6; Lyric, Birmingham, Ala., 8-13.
HILTON, John, Co.: Shubert's, Utica, N. Y.
HINES and Fox: Hipp., Cleveland; Columbia, Grand Rapids, 8-13; Grand, Syracuse, 15-20.
HOCKNEY Co.: Orph., Duluth; Orph., St. Paul, 7-13.
HOEY and Lee: Orph., Des Moines; Orph., St. Paul, 7-13.
HOLMAN, Harry, Co.: Sheridan Sq., Pittsburgh.
HOUSE Warmers: Keith's, Cinti., 8-13.
HOWARD and Lawrence: Maj., Chgo.
HOWARD and Ratcliffe Co.: Columbia, Grand Rapids; Maj., Chgo., 7-13.
HOWARD'S Ponies: Shea's, Toronto; Shubert's, Utica, N. Y.; Temple, Detroit, 15-20.
"HOW Hoddmeister Did It": Maj., Milwaukee; Keith's, Indianapolis, 8-13; Keith's, Cinti., 15-20.
HOYT'S Minstrels: Maj., Milwaukee; Temple, Detroit, 15-20.
HUFFORD and Chain: National, Boston, 8-13.
HUGHES, Adelaide, and J. J.: Colonial, N.Y.C.
HUGHES, Mrs. Gene, Co.: Keith's, Columbus; Shea's, Buffalo, 15-20.
HUNT, Ida B.: Temple, Detroit; Temple, Rochester, 8-13.
HUNTING and Francis: Palace, Chgo.
HUSSEY and Lee: Lyric, Richmond; Colonial, Norfolk, Va., 8-13.
"I SHOULD Worry": Clinton, Ia., 30-Dec. 3; Iowa City, 4-6; Keokuk, 7-10.
ICELANDIC Troupe: Maryland, Balto.; Grand, Pittsburgh, 8-13; Hipp., Cleveland, 15-20.
IDANIAS, Five: Keith's, Cinti., 15-20.
IMHOFF, Conn and Corinne: Victoria, N.Y.C.
INGE, Clara: Grand, Pittsburgh, 15-20.
ILEEN Sisters: Orph., Duluth; Orph., Winnipeg, 7-13.
IRWIN and Herzog: Poli's, Worcester, Mass., 15-20.
ISLES, Margaret: Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
IRMED: Bronx, N.Y.C.; Keith's, Cinti., 8-13; Keith's, Indianapolis, 15-20.
JACKSON, Thomas, Co.: Shea's, Toronto, 8-13.
JAMES, Walter: Orph., Tampa; Orph., Birmingham, Ala., 8-13; Maryland, Balto., 15-20.
JARDYS, The: Dominion, Ottawa, Can., 8-13; Keith's, Boston, 15-20.
JEFFERSON, Joe: Bronx, N.Y.C.; Keith's, Prov., 8-13; Keith's, Wash., 15-20.
JOHNSON, Martin: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
JONES and Sylvester: Keith's, Phila.
JONES, Billy H.: Lyric, Birmingham, Ala.
JONLEYS, Two: Fifth Ave., N.Y.C., 15-20.
JORDON Girls: Poli's, Scranton, Pa., 15-20.
JUNGMAN Family: Maj., Chgo.; Maj., Milwaukee, 7-13.
"JUST Half Way": Keith's, Prov.
KAJIYAMA: Alhambra, N.Y.C.
KARA: Fifth Ave., N.Y.C., 8-13.
KAUFMANN Brothers: Keith's, Phila., 8-13.
KEANE, Robert E.: Grand, Syracuse; Orph., B'klyn, 8-13; Lyric, Richmond, 15-20.
KEATONS, Three: Victoria, N.Y.C.; Shubert's, Utica, 8-13.
KEENAN, Frank: Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
KELLER and Keller: Fifth Ave., N.Y.C., 15-20.
KELLY, Andrew: Orph., Salt Lake City; Orph., Denver, 7-13.
KELLY, Walter C., Co.: 44th St. Music Hall, N.Y.C.—indef.
KELSO, Louis: Maj., Little Rock, Ark., 1-3; Maj., Hot Springs, 4-6.
KENNEDY, Jack, Co.: Orph., Davenport, Ia.; Orph., Omaha, 7-13.
KENNEDY and Rooney: Orph., 'Frisco, 7-13.
KENNY, Nobody and Platt: Orph., Duluth; Orph., Minneapolis, 7-13.
KENO and Green: Colonial, N.Y.C.
KENT, S. Miller, Co.: Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6; Orph., Los Angeles, 7-13.
KENTON, Dorothy: Keith's, Prov., 15-20.
KETARO Four: Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6.
KID Kabaret: Columbia, St. Louis.
KIDDER, Kathryn: Orph., Los Angeles, 30-Dec. 13.
KIMBERLY and Mohr: Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
KING and Brown: Globe, Keokuk, Ill., 1-3; Empire, Quincy, 4-6; Gaiety, Galesburg, 7-10.
KIPP and Kippy: Orph., Birmingham, Ala., 8-13.
KIRKSMITH Sisters, Six: Temple, Detroit, 15-20.
KITAMURA Japs: Colonial, Erie, Pa., 8-13; Shea's, Buffalo, 15-20.
KLUTING'S Animals: Orph., Salt Lake City; Orph., Denver, 7-13.
KRAMER and Morton: Orph., New Orleans; Keith's, Indianapolis, 15-20.
KUHNS, O.: Garrick, Wilmington, Del.; Union Sq., N.Y.C., 15-20.
LA COUNT, Bessie: Shea's, Buffalo; Colonial, Erie, Pa., 15-20.
LA CHANDALL: Bronx, N.Y.C., 8-13; Bushwick, B'klyn, 15-20.
LA CROIX, Paul: Maj., Milwaukee; Temple, Detroit, 8-13.
LAI Mon Kim: Charleston, S. C., 1-3; Orph., Savannah, 4-6; Lyric, Richmond, 8-13; Colonial, N.Y.C., 15-20.
LAMBERT and Ball: Orph., Denver; Orph., Lincoln, 7-13.
LAMESTINE: Orph., Savannah, 1-3; Charleston, S. C., 4-6; Orph., Birmingham, Ala., 8-13.
LANE and O'Donnell: Orph., Sioux City; Orph., Des Moines, 7-13.
LANGDONS, The: Orph., Lincoln, Neb.; Orph., Des Moines, 7-13.
LATHAM, Charles and Ada: Union Sq., N.Y.C.
LA TOY Brothers: Orph., Oakland, 7-13.
LAUBE, Max: Maryland, Balto.
LAUGHLIN'S Dogs: Orph., Jacksonville, Fla.; Lyric, Birmingham, Ala., 8-13; Lyric, Richmond, 15-20.
LA VIER: Orph., Lincoln, Neb.; Orph., Des Moines, 7-13.
LAWN Party, The: Orph., Kansas City, 7-13.
LAWRENCE and Cameron: Orph., Winnipeg, 7-13.
LEAN, Cecil: Bushwick, B'klyn; Bronx, N.Y.C., 8-13.
LEIPZIG: Palace, N.Y.C.; Poli's, Hartford, 15-20.

LEITZEL and Jeanuette: Poli's, Scranton.
LENNET and Wilson: Orph., Seattle, 7-13.
LEON, Dasie: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
LEONARD and Russell: Orph., St. Paul, 7-13.
LEONARD, Ed, Co.: Orph., Sioux City.
LES Gougets: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
LE ROY, Talma and Rasco: Keith's, Boston; Orph., B'klyn, 8-13; Colonial, N.Y.C., 15-20.
LE ROY, Wilson and Tom: Keith's, Lowell.
LESLIE, Bert: Maj., Chgo.; Empress, Milwaukee, 8-13.
LESTER, Harry B.: Shea's, Buffalo, 15-20.
LES Yost: Maj., Chgo.; Columbia, St. Louis, 7-13.
LEVY, Bert: Orph., Portland, Ore.
LEWIS and Dody: Dominion, Ottawa, Can.; Orph., Montreal, 8-13.
LEWIS and McCarty: Orph., 'Frisco; Orph., Oakland, 7-13.
LEWIS, Henry: Fifth Ave., N.Y.C.
LIBBY: Keith's, Prov., 15-20.
LIBERATI, Alexander: Maj., Chgo.
LIBONITI: Colonial, Erie, Pa.; Keith's Toledo, 8-13.
LINA, Mme.: Orph., Salt Lake City.
LINDSAY, Fred: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
LINTON and Lawrence: Orph., B'klyn; Bushwick, B'klyn, 8-13.
LITTLE Parisienne: Orph., Des Moines; Orph., Sioux City, 7-13.
LLOYD and Whitehouse: Orph., Portland, Ore.
LLOYD, Hugh: Fifth Ave., N.Y.C.
LLOYD, Marie: Alhambra, N.Y.C.
LOCKETT and Waldron: Keith's, Phila.; Poli's, Scranton, 15-20.
LOLO: Poli's, Worcester, Mass.; Poli's, Springfield, 8-13.
LO Mario: Colonial, N.Y.C.; Keith's, Boston, 8-13; Keith's, Prov., 15-20.
LONG, Billy: Lyric, Richmond, Va., 8-13.
LORA: Orph., New Orleans.
LORNA and Toots Pounds: Orph., Seattle; Orph., Portland, 7-13.
LORRAINE and Burke: Orph., Sioux City; Orph., Omaha, 7-13.
LORRAINE and Dudley: Keith's, Cinti.; Keith's, Louisville, 8-13.
LORRAINE, Lillian: Victoria, N.Y.C.; Fifth Ave., N.Y.C., 8-13; Victoria, N.Y.C., 15-20.
LOVE and Wilbur: Bronx, N.Y.C.
LOYAL and Partner: Kansas City.
LYNCH and Zellar: Temple, Hamilton, Can.; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
LYNN, Ralph, and Co.: Alhambra, N.Y.C.
LYONS and Yosco: Orph., 'Frisco, 7-13.
MA BELLE and Ballet: Keith's, Prov., 15-20.
MACART and Bradford: Victoria, N.Y.C.
MACK and Orth: Orph., Salt Lake City, 7-13.
MACK and Williams: Palace, Chgo., 7-13.
MACY and Higgins: Fifth Ave., N.Y.C., 8-13.
MADDEN and Fitzpatrick: Bushwick, B'klyn, 15-20.
MAHONEY, Tom: Orph., Montreal.
MAJESTIC Musical Four: Poli's, Springfield, Mass.
MAJESTIC Trio: Charleston, S. C., 1-3; Orph., Savannah, Ga., 4-6; Orph., Jacksonville, Fla., 8-13.
MALEY and Woods: Poli's, N. Haven, 15-20.
MANN, Sam, Co.: Shubert, Utica; Alhambra, N.Y.C., 8-13; Victoria, N.Y.C., 15-20.
MANNING, Moore and Armstrong: Orph., St. Paul.
MARIE, Dainty: Keith's, Lowell, Mass.; Poli's, Worcester, 8-13; Bushwick, B'klyn, N. Y., 15-20.
MARLO Duo: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
MARQUARD and Seeley: Fifth Ave., N.Y.C., 8-13.
MARSHALL, Alfredo: Union Sq., N.Y.C.
MARTHA, Mlle.: Orph., Des Moines.
MARTIN, Betty: Jardin de Danse, N.Y.C.—indef.
MARTINI and Fabrini: Orph., Memphis; Orph., N. Orleans, 7-13; Colonial, Norfolk, Va., 15-20.
MATINEE Girls: Poli's, Hartford, 15-20.
MAXINE Brothers and Bobby: Orph., Des Moines; Orph., Minneapolis, 7-13.
MAYHEW and Taylor: Orph., Omaha; Orph., Des Moines, 7-13.
McCONNELL annd Simpson: Temple, Hamilton, Can.; Dominion, Ottawa, 8-13; Orph., Montreal, 15-20.
McCORMICK and Wallace: Hipp., Cleveland, 8-13.
McCULLOUGH, Carl: Orph., Omaha, 7-13.
McDEVITT, Kelly and Lucy: Alhambra, N.Y.C.; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
McDONOUGH, Ethel: Orph., Minneapolis; Orph., Des Moines, 7-13.
McFARLAND, Marie and Madame: Orph., 'Frisco, 30-Dec. 13.
McGINN, Francis, Co.: Bushwick, B'klyn; Keith's, Prov., 8-13; Orph., B'klyn, 15-20.
McGIVENEY, Owen: Temple, Detroit; Temple, Rochester, 8-13; Orph., Montreal, 15-20.
McGREEVY, Mr. and Mrs. J.: Grand, Syracuse; Grand, Pittsburgh, 8-13.
McKAY and Ardine: Keith's, Louisville; Orph., Memphis, 8-13.
McKINLEY, Nell: G. O. H., Phila.; Nixon, Phila., 8-13.
McLALLEN and Carson: Orph., Omaha; Orph., Kansas City, 7-13.
McMAHON, Diamond and Clements: Shea's, Toronto; Maj., Chgo., 7-13.
McRAY and Clegg: Poli's, Worcester, Mass.; Poli's, Hartford, 8-13.
MELODY Chaps, Five: Colonial, Norfolk.
MELVILLE and Higgins: Orph., Montreal; Dominion, Ottawa, 8-13; Grand, Syracuse, 15-20.
MERCEDES: Grand, Syracuse; Temple, Hamilton, Can., 8-13; Dominion, Ottawa, 15-20.
THE Mexican: Majestic, Chgo., 7-13.
MEREDITH and Snoozer: Poli's, Springfield, Mass.; Union Sq., N.Y.C., 15-20.
MEREDITH Sisters: Victoria, N.Y.C., 8-13.
MERKLE Sisters, Four: Temple, Hamilton, Can.; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
MERRIL and Otto: Shubert, Utica, N. Y.; Colonial, Norfolk, Va., 8-13; Keith's, Wash., 15-20.
MERSEREAU, Vera: Union Sq., N.Y.C.
MEYER, Hyman: Orph., 'Frisco; Orph., Oakland, 7-13.
MIGNON: Bronx, N.Y.C., 15-20.
MIJARES: Shubert; Orph., Harrisburg, Pa.; Maryland, Balto., 8-13.
MILES, Homer, Co.: Orph., Birmingham, Ala., 8-13; Keith's, Columbus, 15-20.
MILLER and Lyle: Colonial, Erie, Pa., 8-13.
MILLERS, Juggling: Orph., Sioux City, 7-13.
MILLERS, Marvelous: Jardin de Danse, N.Y.C.—indef.
MILLMAN Bird Trio: Palace, N.Y.C.
MILTON and De Long Sisters: Orph., Kansas City, 7-13.
MONTAMBO and Wells: Keith's, Phila., 8-13.
MONTGOMERY and Healy Sisters: Maryland, Balto.; Lyric, Richmond, Va., 8-13.
MONTGOMERY, Marshall: Orph.; Orph., 'Frisco, 7-13.
MOOR, R. H.: Lyric, Birmingham, Ala.
MOORE and Littlefield: Orph., Memphis; Orph., New Orleans, 7-13.
MOORE and Young: Poli's, Scranton, Pa.; Orph., Duluth, 7-13; Keith's, Columbus, 15-20.
MORA, "Silent": Lyceum, New London, Conn., 1-3; Alhambra, Stamford, 4-6; Dominion, Ottawa, Can., 8-13; Orph., Montreal, 15-20.
MORGAN, Bailey and Morgan: Shea's, Toronto.
MORI Bros., Three: Keith's, Prov.
MORRIS and Allen: Maryland, Balto.
MORRIS, Elida: Proctor's, Newark; Fifth Ave., N.Y.C., 8-13; Colonial, N.Y.C., 15-20.
MORRIS, Nina, Co.: Sherman Grand, Calgary 3, 4; Empire, Edmonton, 5, 6.
MORTON and Glass: Bronx, N.Y.C.; Keith's, Phila., 8-13.
MORTON, Clara: Orph., Los Angeles.
MORTON, Ed.: Proctor's, Newark; Bronx, N.Y.C., 8-13; Orph., B'klyn, N. Y., 15-20.
MORTON, James J.: Orph., Los Angeles.
MORTON, Sam and Kitty: Poli's, Hartford; Poli's, Scranton, Pa., 8-13; Keith's, Prov., 15-20.
MOTORING: Bushwick, B'klyn; Victoria, N.Y.C., 8-13; Orph., Harrisburg, Pa., 15-20.
MOWATS, Five: Bushwick, B'klyn.
MULLEN and Coogan: Orph., Kansas City; Orph., Des Moines, 7-13.
MULLER, Gene, Trio: Columbia, St. Louis.
MULLER and Stanley: Orph., Spokane, 7-13.
MUNSEY, Edna: Orph., 'Frisco, 7-13.
MURIEL and Francis: Orph., Spokane.
MURPHY and Nichols: Victoria, N.Y.C., 8-13.
MYCOFF and Vanity: Maryland, Balto., 8-13.
MYRTLE and Daisy: Dominion, Ottawa, Can., 8-13; Orph., Montreal, 15-20.
"NAKED Man, The": Columbia, St. Louis.
NAZZARO, Nat., Co.: Palace, N.Y.C.
NAWN, Tom: Proctor's, Newark, 15-20.
NEPTUNE'S Garden: Keith's, Toledo; Maj., Chgo., 7-13; Keith's, Indianapolis, 15-20.
NETHERSOLE, Olga: Maj., Chgo.; Maj., Milwaukee, 7-13.
NEVINS and Erwood: Poli's, Worcester, Mass.; Poli's, Scranton, Pa., 8-13.
NICHOLS, Nellie: Orph., Denver; Orph., Lincoln, 7-13.
NICHOLS Sisters: Orph., Jacksonville, Fla., 8-13; Forsythe, Atlanta, Ga., 15-20.
NICK'S Skating Girl: Orph., Jacksonville, Fla.; Lyric, Birmingham, Ala., 8-13.
NINE White Hussars: Maj., Chgo., 7-13.
NONETTE: Orph., Portland, Ore.
NORTON and Nicholson: Forsythe, Atlanta.
NORWORTH, Jack: Victoria, N.Y.C.; Alhambra, N.Y.C., 8-13.
NUGENT, J. C., Co.: Orph., Minneapolis; Orph., Duluth, 7-13.
OAKLAND, Will: Fifth Ave., N.Y.C.; Poli's, Worcester, 8-13.
O'BRIEN, Denett and O'Brien: Union Sq., 15-20.
O'DELL, Maude: Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6.
O'DONNELL, Charles, Co.: Colonial, Erie, Pa.; Poli's, New Haven, 15-20.
OLCOTT, Charles: Poli's, New Haven.
OLYMPIA Girls: Orph., Minneapolis; Palace, Chgo., 7-13.
O'MEARS, Gliding: Orph., Memphis; Orph., New Orleans, 8-13.
O'NEIL and Walmsley: Keith's, Columbus, 8-13; Colonial, Norfolk, Va., 15-20.
ONRI, Archie and Dolly: Temple, Rochester, 8-13; Shea's, Buffalo, 15-20.
ORFORD'S Elephants: Forsythe, Atlanta, Ga.; Keith's, Columbus, 8-13; Keith's, Cinti., 15-20.
OSTERMAN, Simon, Co.: Alhambra, N.Y.C., 8-13.
PAGE, Helen: Colonial, Norfolk, Va.
PARSHLEYS, The: Orph., Harrisburg, Pa., 15-20.
PEALSON and Goldie: Orph., Lincoln, Neb.; Orph., Sioux City, 7-13.
PEARL and Roth: Keith's, Phila., 15-20.
PELLITIER, Dora: Union Sq., N.Y.C.
PEREZ, Four: Orph., St. Paul; Orph., Winnipeg, 7-13.
PERRY, Albert: Lyric, Birmingham, Ala.; Lyric, Richmond, 8-13; Keith's, Phila., 15-20.
PETROVA, Olga: Alhambra, N.Y.C.; Grand, Pittsburgh, 15-20.
PIANO Movers and The Actress:
POLLOCK Milton, Co.: Orph., Winnipeg; Maj., Milwaukee, 15-20.
PORCH Party: Bushwick, B'klyn.
PRELLE'S Dogs: Temple, Detroit; Temple, Rochester, 8-13.
PREVOST and Brown: Union Sq., N.Y.C., 15-20.
PURPLE Lady: Colonial, N.Y.C.; Keith's, Wash., 8-13; Victoria, N.Y.C., 15-20.
RAFAYETTE'S Dogs: Keith's, Phila.
RAFAYETTE'S Dogs: Victoria, N.Y.C., 15-20.
RAMESES, The: Orph., Memphis; Orph., New Orleans, 7-13; Poli's, Worcester, 15-20.
RANF, Claude: Keith's, Indianapolis, 8-13; Keith's, Louisville, Ky., 15-20.
RANKIN, Virginia: Orph., Salt Lake City, 7-13.
RAVENSCROFF, Charlotte: Orph., Denver; Orph., Minneapolis, 7-13.
RAY and Hilliard: Dominion, Ottawa, Can.; Orph., Montreal, 8-13; Temple, Hamilton, 15-20.
RAY, John and Edith: Union Sq., N.Y.C.
RAY, Ruth: Palace, Chgo., 7-13.
RAYMOND and Bain: Union Sq., N.Y.C., 8-13.
RAYMOND and Caverly: Victoria, N.Y.C.
RAYNO'S Dogs: Alhambra, N.Y.C.
REDFORD and Winchester: Orph., St. Paul, 7-13.
REDHEADS: Lasky's: Keith's, Prov.; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
REISNER and Gores: Shea's, Buffalo; Shea's, Toronto, 8-13; Keith's, Columbus, 15-20.
REMINGTON and Picks: Keith's, Phila., 8-13.
RENO, George B.: Lyric, Richmond, Va.; Keith's, Columbus, 8-13; Keith's, Cinti., 15-20.
RICE, Sully and Scott: Orph., Denver; Orph., Lincoln, 7-13.
RICHARDS, Chris: Alhambra, N.Y.C.; Bronx, N.Y.C., 8-13.
RICHARDSON, Bruce, Co.:
RITCHIE, Adele: Orph., B'klyn, N.Y.
ROACH and McCurdy: Keith's, Boston, 15-20.
ROBERTA and Verera: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
ROBERTS, Hans, Co.: Keith's, Louisville, Ky., 15-20.
ROBERTS, Lord: Maj., Houston; Maj., San Antonio, 8-14.
ROBINS: Proctor's, Newark; Columbia, St. Louis, 7-13; Fifth Ave., N.Y.C., 8-13.
ROGERS, Will: Palace, Chgo.; Columbia, St. Louis, 7-13.
ROLANDOW Brothers: Orph., Montreal, 8-13; Dominion, Ottawa, 15-20.
ROMANO Bros.: Maj., Milwaukee, 7-13.
ROONEY and Bent: Orph., New Orleans.
ROSA, Della and Marcello: Orph., Denver; Orph., Lincoln, 7-13.
ROSAIRES, The: Lyric, Birmingham, Ala.; Forsythe, Atlanta, 8-13.
ROSER'S Aerial Dogs: Orpheum, B'klyn, N.Y.
ROSINI, Carl: Orph., Sioux City; Orph., Omaha, 7-13.
RUEGGER, Elsie: Orph., Omaha; Orph., St. Paul, 7-13.
RYAN and Lee: Temple, Rochester; Keith's, Cinti., 8-13; Keith's, Indianapolis, 15-20.
ST. DENIS, Ruth: Victoria, N.Y.C.
ST. JAMES, W. H., Co.:
SAHARET: Orph., Kansas City, 7-13.
SALE, Chick: Maj., Chgo.; Columbia, St. Louis, 7-13.
SAMARINI Six: Orph., Seattle; Orph., Portland, 7-13.
SAMAROFF and Sonia: Dominion, Ottawa, 15-20.
SCHEFF, Fritzi: Hipp., Cleveland; Fifth Ave., N.Y.C., 15-20.
SCHINDLER, Paul: Columbia, St. Louis.
SCHRINER and Richards: Orph., Spokane, 7-13.
SCHOOL Playgrounds: Poli's, Hartford, 15-20.
SCHROEDER, Helen: Orph., New Orleans.
SCHWARTZ Brothers: 44th St. Music Hall, N.Y.C., 27—indef.
SCOTT and Keane: Orph., Salt Lake City, 7-13.
SEARS, Zelda, Co.: Palace, N.Y.C.
SELDON'S Venus: Keith's, Phila., 8-13.
SEMON, Chas. F.: Victoria, N. Y. C., 15-20.
SHARP and Turek: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
SHAW, Allen: Orph., Montreal, Dec. 8-13; Union Sq., N.Y.C., 15-20.
SHAW, Lillian: Poli's, Scranton, Pa.; Columbia, St. Louis, 7-13.
SHERIDAN, Frank, Co.: Palace, N.Y.C.
SHERMAN, Van and Hyman: Keith's, Phila., 8-13.
SHIRLEY, Eva: Keith's, Columbus; Keith's, Toledo, 8-13; Shea's Buffalo, 15-20.
SIMON, Louis, Co.: Orph., B'klyn.
SHOWALTER, Edna: Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, 12, 13.
SISTO, William: Grand, Pittsburgh; Keith's, Cinti., 8-13.
SKATER'S Bijouve: Orph., Charleston, S. C., 8-10; Orph., Savannah, 11-13.
SKATING Bear: Lyric, Richmond, Va.; Colonial, Norfolk, 8-13; Keith's, Wash., 15-20.
SLEMONS, Fredrika: Orph., B'klyn; Bronx, N.Y.C., 8-13.
SLIVERS: Victoria, N.Y.C., 15-20.
SMALLEY, Ralph: Orph., Salt Lake City; Orph., Denver, 7-13.
SMITH, Cook and Brandon: Orph., Winnipeg, 7-13.
SON of Solomon: Grand, Syracuse, 15-20.
SONG Birds: Orph., Kansas City; Orph., Omaha, 7-13.
SOTHERN, Jean: Keith's, Lowell, Mass.
SPENCER and Williams: Bushwick, B'klyn, N. Y.
SPRAGUE and McNeece: Bushwick, B'klyn; Keith's, Phila., 15-20.
SPRING Girl: Poli's, New Haven; Poli's, Hartford, 8-13.
STANLEY, Stan, Trio: Victoria, N.Y.C.; Keith's, Toledo, 8-13; Grand, Syracuse, 15-20.
STANLEYS, The: Dominion, Ottawa; Keith's, Indianapolis, 15-20.
STEPHENS, Lena: Temple, Detroit, 8-13; Temple, Rochester, 15-20.
STEVENS, Edwin, Co.: Keith's, Indianapolis; Forsythe, Atlanta, Ga., 15-20.
STEVENS, Francis: Dominion, Ottawa, Can.; Orph., Montreal, 8-13.
STEVENS, Leona: Shea's, Toronto.
STEWART-Richardson, Lady Constance: Victoria, N.Y.C., 8-13.
STONE and Hays: Orph., Rockford, Ill., 1-3; Maj., Dubuque, Ia., 4-6; Maj., Cedar Rapids, 7-10.
STONE and Kalisz: Colonial, N.Y.C., 8-13; Orph., B'klyn, N. Y., 15-20.
STORY, Belle: Orph., Harrisburg; Keith's, Wash., 15-20.
STUART, Tom: Poli's, Worcester; Keith's, Prov., 8-13; Poli's, Scranton, 15-20.
SULLIVAN, Arthur, Co.: Orph., Harrisburg, Pa.; Poli's, New Haven, 8-13; Poli's, Hartford, 15-20.
SULLY Five: Orph., Spokane; Orph., Seattle, 7-13.
SUMNER, Byron, Co.: Poli's, Hartford.
SURATT, Valeska, Co.: Bushwick, B'klyn, 8-13; Keith's, Boston, 15-20.
SUTTON, McIntyre and Sutton: Orph., Sioux City; Orph., Omaha, 7-13.
SWAIN Ostman Trio: Colonial, Erie, Pa.; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
SWOR and Mack Co.: Orph., Salt Lake City; Orph., Denver, 7-13.
SYDNEY and Townley: Maj., Chgo.; Columbia, St. Louis, 7-13.
TANNEN, Julius: Bushwick, B'klyn; Dominion, Ottawa, 15-20.
TATE, Harry: Bushwick, B'klyn, N. Y.
TAYLOR, Jack: Keith's, Indianapolis.
TEMPEST, Florence: Colonial, N.Y.C.
TEMPTATION: Garrick, Wilmington, Del., 8-13; Balto., Md., 15-20.
THOMPSON, Williams Co.: Orph., Duluth; Orph., Winnipeg, 7-13.
THORNTON, James and Bonnie: Victoria, N.Y.C.
THURBER and Madison: Poli's, New Haven; Poli's, Hartford, 8-13.
TIERNEY and Sabbott: Orpheum, B'klyn, N. Y.
TIGHE, Harry, Co.: Shea's, Toronto; Poli's, New Haven, 8-13.
TINA, Madame: Orph., Denver, 7-13.
TITANIC: Keith's, Louisville, Ky., 15-20.
TOLEDO: Grand, Syracuse, 15-20.
TOMBOYS, Two: Keith's, Prov.; Keith's, Boston, 8-13; Shea's, Buffalo, 15-20.
TORLEYS: Poli's, Scranton, Pa.
TROVATO: Keith's, Boston, 8-13.
TUCKER, Sophie: Bushwick, B'klyn, 8-13; Orph., Harrisburg, Pa., 15-20.
TUSCANO Bros.: Keith's, Louisville, Ky.; Keith's, Cinti., 8-13; Hipp., Cleveland, 15-20.
TYPES, Three: Temple, Rochester; Palace, Chgo., 7-13; Grand, Pitts., 15-20.
TYRON'S Dogs: Orph., Spokane, 7-13.
UESSEMS, The: Hipp., Cleveland; Keith's, Cinti., 8-13; Grand, Pitts., 15-20.
USHER, Claude and Fannie: Palace, Chgo.
VALVENO and La Moore:
VAN and Schenck: Lyric, Birmingham, Ala.; Orph., Savannah, 8-10; Orph., Charleston, S. C., 11-13; Proctor's, Newark, 15-20.
VAN, Billy B., Co.: Orph., Seattle; Orph., Portland, 7-13.
VAN Brothers: Keith's, Toledo; Fifth Ave., N.Y.C., 15-20.
VAN Brunt, Walter: Temple, Rochester; Orph., Harrisburg, Pa., 8-13; Keith's, Phila., 15-20.
VAN, Charles and Fannie: Forsythe, Atlanta; Lyric, Richmond, 8-13; Poli's, Scranton, 15-20.
VANDERBILT and Moore: Bushwick, B'klyn, N. Y.; Keith's, Wash., 8-13.
VANDINOFF and Louie: Keith's, Prov., 15-20.
VAN Hoven: Temple, Rochester, 8-13.
VERNON, Zanelle, Co.: Palace, Chgo.; Maj., Milwaukee, 7-13.
VINTON and Buster: Poli's, New Haven; Poli's, Hartford, 8-13; Poli's, Worcester, 15-20.
VIOLINSKY: Keith's, Wash.; Keith's, Columbus, 8-13; Temple, Detroit, 15-20.
VIVIANS, The: Forsythe, Atlanta, Ga.; Grand, Pitts., 15-20.
VOLANT: Orph., B'klyn, N. Y.; Colonial, N.Y.C.; [illegible] N.Y.C., 8-13.
VON [illegible] and [illegible]: Orph., Harrisburg, Pa., 8-13.
VON Tilzer, Al.: Orph., Winnipeg; Orph., Regina, 8, 9; Sherman Grand, Calgary, 10, 11; Empire, Edmonton, [illegible].
VOX, Valentine: [illegible] Newark, 8-13; Orph., Harrisburg, Pa., 15-20.
WAKEFIELD, Willa Holt: Maj., Chgo.
WALSH, [illegible] Co.: Orph., Minneapolis; Orph., Duluth, 7-13.
WANDA and Stone: Keith's, Indianapolis, 8-13; Keith's, Louisville, Ky., 15-20.
WARD and Weber: Forsythe, Atlanta, Ga.; Orph., Jacksonville, Fla., 8-13; Temple, Rochester, 15-20.
WARD Brothers: 44th St. Music Hall, N.Y.C., 27—indef.
WARD, Mina: Jardin de Danse, N.Y.C.—indef.
WARREN and Conolly: Orph., Salt Lake City; Orph., Denver, 7-13.
WARREN, Percy: Keith's, Prov., 15-20.
WATSON and Santos: Keith's, Phila.; Bushwick, B'klyn, 8-13; Alhambra, N.Y.C., 15-20.
WEBB, Austin, Co.: Orph., Oakland, 7-13.
WEBER and Wilson: Poli's, Springfield.
WEBER, Charles: Colonial, Erie, Pa., Dec. 8-13.
WEIS Troupe: Keith's, Phila., 15-20.
WELCH, Joe: Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6; Orph., Los Angeles, 7-13.
WELCH, Mealey and Reit: Keith's, Louisville.
WEST, Mae: Bronx, N.Y.C.
WESTON and Bernard: Poli's, New Haven, 15-20.
WESTON, Hazel: Temple, Rochester.
WHEELER and Wilson: Orph., Harrisburg, Pa., 8-13; Forsythe, Atlanta, Ga., 15-20.
WHEELER, Mrs. Claudie Carlstadt: Columbia, St. Louis.
WHITEFIELD and Ireland: Orph., Sacramento, 30-Dec. 3; Orph., Stockton, 4-6.
WHITE Hussars, Nine: Keith's, Indianapolis; Keith's, Cinti., 8-13.
WILKINS and Wilkins: Orph., Jacksonville, Fla.; Orph., Savannah, 8-10; Orph., Charleston, S. C., 11-13.
WILL and Kemp: Poli's, New Haven.
WILLIAMS and Segal: Grand, Syracuse, 15-20.
WILLIAMS and Wolfus: Keith's, Columbus; Keith's, Toledo, 8-13; Hipp., Cleveland, 15-20.
WILLS and Hassan: Temple, Rochester.
WILSON and Aubrey: Garrick, Wilmington, Del.
WILSON and Pierson: Sherman Grand, Calgary, 3, 4; Empire, Edmonton, 5, 6.
WILSON, Doris, Co.: Keith's, Wash.; Maryland, Balto., 8-13; Bronx, N.Y.C., 15-20.
WILSON, Grace: Victoria, N.Y.C., 8-13.
WILSON, Lennett: Orph., Spokane.
WILSON, Jack, Co.: Colonial, N.Y.C.; Keith's, Wash., 8-13; Keith's, Phila., 15-20.
WINSLOW and Stryker: Orph., St. Paul; Orph., Duluth, 7-13.
WOMAN Proposes: Colonial, N.Y.C.; Keith's, Boston, 8-13.
WOOD and Wyde: Bronx, N.Y.C.; Victoria, N.Y.C., 8-13; Orph., B'klyn, N. Y., 15-20.
WOOD, Britt: Temple, Detroit; Temple, Rochester, 8-13; Grand, Syracuse, 15-20.
WOODRUFF, Henry: Orph., Denver, 7-13.
WYNN, Ed., Co.: Orph., Denver; Orph., Lincoln, 7-13.
YAW, Ellen Beach: Orph., Oakland; Orph., Los Angeles, 7-13.
YVETTE: Keith's, Wash., 8-13.
YOULIN, Alma: Orph., Duluth.
ZERALDAS, The: Proctor's, Newark, 8-13.

VAUDEVILLE NOTES

Lamberti is now appearing in England.

Selbini and Grovini are producing an entirely new act.

Marie and Helen Hughes, two Salt Lake City girls, who play the harp and violin, are successfully playing the Pantages circuit.

Catherine Cameron and company are again appearing in the act, On Broadway and Off, written by Herbert Hall Winslow. They played the Proctor Circuit recently.

Olive Briscoe was recently offered the role of Rosalind in The Merry Countess. This is Miss Briscoe's fourth offer to enter musical comedy within a short time.

May Milloy, now playing Birdie in Beauty Is Only Skin Deep, may be seen next Spring in a comedy, The Paying Guest, by Mrs. J. Rick Cassidy, the English actress and playwright.

Pearl Cook, with the Anna Held company, is being accorded a warm reception on the Pacific Coast. She is a San Francisco girl and a former member of the Alcazar company. Hirshel Hendler, also with the Held company, is a Westerner. At one time he was featured at Levy's Cafe and later at McKee's in Los Angeles.

An act somewhat similar in idea to the old Soldier Fiddlers is playing in England. The act is called The Old Soldier Five and consists of five officers and soldiers, veterans of the Boer War. These are Colonel Jan Stronk, late of the Boer army, and four English soldiers.

Fannie Brice, the American comedienne, scored recently at the London Palace, following her hit at the London Opera House. The *Stage* comments favorably upon her work and says: "Another excellent turn at the Palace, also of American origin, is that supplied by Joe Jackson in [illegible] a bicycle. Attired as a typical Yankee tramp or hobo man, he simply enters a village scene, steals a rather decrepit-looking bicycle, and after he has done some [illegible] things with it, and got it [illegible] up with his ragged apparel, rides off on it in high triumph. It sounds little to describe, but the rich quality of Mr. Jackson's [illegible] acting—he can extract a fund of humor from the mere circumstance of not being able to find his trousers pockets—is the best of its kind yet seen in London, and results in boisterous laughter. His [illegible] bashfulness and nervousness, as well as his huge enjoyment of his own [illegible] awkwardness, stamp him as a comedian of rare attainments, and those who miss his act at the Palace will miss a very good thing indeed."

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

"BEAUTY UNADORNED"

"A GAME OF CARDS"—Drama — **Monday, Dec. 1**
The right man turned the right card and wins the right girl. Presenting S. RANKIN DREW, ZENA KEEFE, NED FINLEY, ROSE TAPLEY, MARY MAURICE and KATE PRICE.

"THE WRECK"—Drama—Special Feature in Three Parts — **Tuesday, Dec. 2**
Showing how a man paid the penalty of his crime by the death of his son and the wrecking of his own life and the lives of others in a terrible railroad wreck. HARRY T. MOREY, DONALD HALL, E. K. LINCOLN, ANITA STEWART and GLADDEN JAMES are cast in it.

"A PAIR OF PRODIGALS" / "THE COLISEUM OF ROME" — **Comedy and Topical** — **Wednesday, Dec. 3**
1.—They dig up a small fortune, buy a freak car and take a joy ride. It only lasts a little while and they go on their way rejoicing. ROBERT T. THORNBY and GEORGE STANLEY are the pair.

"THE SWAN GIRL"—Comedy-Drama — **Thursday, Dec. 4**
She is poor but proud. When she feels she has been unfairly obligated to her admirer, she resents his attentions and avoids him. ANITA STEWART, CHARLES KENT and E. K. LINCOLN are the cast.

"A LESSON IN JEALOUSY"—Comedy — **Friday, Dec. 5**
He is too complacent to suit his wife. With the aid of his uncle and his friends, he gets jealous and frightens her into being perfectly satisfied with him. SIDNEY DREW, CLARA KIMBALL YOUNG and HARRY MOREY bring out the lesson.

"BEAUTY UNADORNED"—Comedy—Special Feature in Two Parts — **Saturday, Dec. 6**
A pair of base deceivers, when shorn of all their falseness, are a sorry sight. Their exposure brings happiness to two young hearts and teaches them that things are not always what they seem. SIDNEY DREW, CLARA KIMBALL YOUNG, JAMES YOUNG, ETHEL LLOYD and TEMPLE SAXE are all well cast.

SIX-A-WEEK

"'MID KENTUCKY HILLS"—Drama	Monday, Dec. 8
"DECEPTION"—Comedy-Drama	Tuesday, Dec. 9
"THAT SUIT AT TEN" / "PERFORMING LIONS" — Comedy and Entertaining	Wednesday, Dec. 10
"SACRIFICE"—Drama	Thursday, Dec. 11
"THE LIFE-SAVER"—Comedy	Friday, Dec. 12
"LOVE'S SUNSET"—Drama—Special Feature in Two Parts	Saturday, Dec. 13

The Vitagraph Company Releases a Special Feature in Two Parts Every Saturday, and a Comedy Every Wednesday and Friday

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—7x9 PHOTOS OF VITAGRAPH PLAYERS

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THE PLAYS

Careful and precise adaptations of none but theatrical productions which are proven hits, endorsed by the public.

THE STARS

Leading players only, who have created characters which stand out in bold relief as the bright spots in the memory of theatre patrons. Supported by the original cast in every possible instance.

DIRECTION

Co-operation of the author, dramatist, scenario writer and technical director of motion pictures, insures accuracy of interpretation and presentation.

Every adaptation produced under the personal direction of **AUGUSTUS THOMAS.**

PRODUCTION

Enacted amid the prescribed scenery and locations—produced sumptuously and lavishly, sparing only to the point of discretion.

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220 West 42d Street — **New York City**

HARRY RAVER, President — **AUGUSTUS THOMAS**, Director General

Motion Pictures of the Army vs. Navy Football Game

Held at the Polo Grounds, New York, Nov. 29th, 1913

EVERY EXCITING PLAY—ALL INTERESTING FEATURES — PLAYERS — HIGHEST GOVERNMENT OFFICIALS—PROMINENT REPRESENTATIVES OF THE ARMY AND NAVY. All are included in this wonderful Feature Film.

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The Commercial Motion Pictures Co., Inc.

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BERST LEAVES PATHE

Head of American Branch Resigns—No Successor Has Been Named

J. A. Berst, vice-president of the Pathe Freres Film Company and head of the American branch, has resigned from that firm. No statement has been issued as to his future activities, though it is understood that he will remain in America to look after his other interests here

Mr. Berst's successor has not yet been named. It is expected that a member of the foreign forces will be brought over to replace him. Mr. Berst was connected with Pathe Freres since their first entry into the American field, and to his efforts are due in some measure the wonderful strides made by that company.

POSTPONE NON-FLAM LAW

Paris Ordinance Will Not Be Enforced Until After July 1, 1915

The manufacturers' representatives and the exchangemen of Paris have prevailed upon the prefect of police of that city to postpone the enforcement of the ordinance prohibiting the use of all but a newly invented non-inflammable film until July 1, 1915. Originally the authorities had declared for immediate enforcement of the law and the manufacturers and exchangemen faced heavy losses.

After numerous conferences the new date was set, the manufacturers declaring that they required at least two years to adapt their factories. The exchangemen asked for a similar length of time to rid their shelves of the heavy stock of films printed on the celluloid film. The majority of the manufacturers' representatives have expressed themselves as certain that the nineteen months allowed will be sufficient to make the necessary changes. Most of the American companies have for some time been supplying film on non-flam stock when requested.

It is expected that within a few months all France will follow the lead of Paris.

GARDNER PLAYERS INDEPENDENT

The Helen Gardner Players have issued the following statement concerning the declaration made in some quarters that Miss Gardner has become definitely attached to any particular programme:

"The circumstance that the Helen Gardner Picture Players have agreed to make twelve three-reel pictures in a year for the Helgar Corporation, and that these twelve pictures have been sold to the Warner Features, in no way does or should be construed to mean or even indicate any further relations between the producing company and the ultimate purchasers—except such relations as usually obtain between producers and purchasers of territory rights. Miss Helen Gardner is not a Warner Features 'star'—whatever that may mean—any more than she is an Edwards-Zettler 'star,' or the 'star' of any other purchaser of territory rights to a picture in which she plays a part. Miss Gardner's productions are entirely independent of any extraneous influences; the studio in which she works is her own property, and she is handicapped by no contract which could possibly operate to embarrass the quality of her picture plays."

ANOTHER KALEM WAR FEATURE

Three hundred men and two hundred and fifty horses were used to make the new Kalem two-part feature production, The Big Horn Massacre, true to life. A battle between the emigrants and the Indians is the big scene. This picture will be released Dec. 24.

PENNY SHOW IN CHURCH

At the Church of St. Jude and the Nativity, Eleventh and Mt. Vernon streets, Philadelphia, penny motion picture shows are being given every week. Several reels are given at the performances to which all who have the penny are admitted. Boy scouts act as ushers. It is not known whether the operator receives a salary. The shows will continue during November and December, every Tuesday evening.

ARMY-NAVY FILMS POPULAR

The Commercial Motion Picture Company has found its film of the Army and Navy football game to be among the most popular it has ever placed on the market. The film was headlined this week at the Palace Theater, New York's most pretentious vaudeville theater. Besides the thrilling story of the Army-Navy gridiron struggle the film also gives some interesting views of President Wilson and his Cabinet and prominent members of the diplomatic corps and the army and navy.

ANITA STEWART AND E. K. LINCOLN,
In Vitagraph's "The Swan Girl," on General Film Programme.

NO OFFER OF COMPROMISE

Defendants in Government's Anti-Trust Suit Deny Published Story That They Offered Compromise

Dispatches from Washington last week which were published in many of the New York dailies contained the statement that the defendants in the Government's suit against the Motion Picture Patents Company and the General Film Company as a trust under the terms of the Sherman anti-trust law were making overtures to compromise the suit. At the offices of the General Film Company in New York a MIRROR representative was told "there is absolutely nothing in the story that an attempt is being made on our part for a compromise."

The published story grew out of the fact that Henry A. Wise, formerly United States District Attorney at New York, and now counsel for the General Film Company, had been in a conference with W. C. Todd, Assistant Attorney-General, and E. P. Grosvenor, who has appeared in the case for the Government. The conference was brought about by the fact that Mr. Grosvenor has recently resigned from the Government forces, the resignation to take effect Jan. 1. This would indicate that the Government lawyer himself expects the case to reach an early end. Mr. Grosvenor is to take up law practise as partner of ex-President Taft.

SMITH WITH MUTUAL COMPANY

Frank E. Woods, "The Spectator," now head of the Mutual scenario department, has taken to himself an assistant in the person of Russell Smith, son of Edgar Smith, the librettist. Mr. Smith will edit and write scenarios for the Mutual Company.

NOVEL AFRICAN FILM

J. C. Hemment, the New York photographer, now en route to Africa to secure new films of wild animals, hopes to produce a novel feature in reconstructing the meeting between Stanley and Livingston on the exact spot where it originally occurred.

SEAY PROUD OF HOLIDAY FILM

Director Charles M. Seay, of the Edison Company, is very much pleased with himself of late, and his fellow members of the Bronx company tell us that he has every reason to be so. Mr. Seay has just completed a special two-reel Christmas film, Within the Enemies' Lines, adapted from the well-known story of Thomas Nelson Page, "A Captured Santa Claus." Mr. Seay also made the film dramatization, and being a Southerner himself made a success of the play, which combines the wonderful atmospheres of Civil War days and the South at Christmas time. The Edison forces expect great things from the film.

"TROUBLE ON THE STAGE," ECLAIR.
A Comedy Burlesque on Life in a Motion Picture Studio.

ANITA STEWART INJURED

In Filming of Vitagraph Feature Meets with Accident in Taxi

Anita Stewart, of the Vitagraph Company of America, is now resting at her home as a result of an accident incurred Monday in the filming of a Vitagraph picture. Miss Stewart was riding in a taxi at a sixty mile an hour speed pursued by the villain of the play, when the machine struck a rut in the road and Miss Stewart struck the roof of the car so hard she fell unconscious from the blow.

She was immediately rushed to her home by her fellow members of the company, where she is now resting, having sustained only minor injuries.

TWIST TO AUSTRALIA

Will Head Manufacturing Department of Three Million Dollar Australian Corporation

Stanley Twist, late of the Selig Polyscope Company and the World Special, will leave New York Dec. 5 for Australia to assume the post of general manager and director of the manufacturing departments of the three million dollar Australian Film Company. This company controls exclusively one of the greatest film markets in the world, with five hundred theaters, some having a capacity of five thousand people, and a one hundred thousand dollar glass studio at Rosecutter's Bay, Sydney. Mr. Millard Johnson is the American representative of this corporation.

The Australian company plans to shortly produce big features for the world market, and the climate and other advantages of Australia offer wonderful opportunities in this line. Mr. Twist will have charge of this work, taking with him an American director and recruiting his company from the Australian players. His American interests have been incorporated as the Inter-Ocean Sales Company, with offices at 110 West Fortieth Street.

FIELDING WAR FILM

Lubin Star Will Use Aviators and 5,000 Men to Picture War of the Future

Five thousand men and a fleet of aeroplanes are among the features to take part in a spectacular Romaine Fielding film now in preparation. The film will be taken at the Lubin Western studio, Las Vegas, N. M., and the preparations already have the New Mexicans worked to a high pitch of excitement. The Las Vegas commercial section, the business houses, and the local lodge of Elks have combined to declare a holiday during the filming of the picture, so that Fielding will not be hampered for men. The railroads are to run special excursion trains to Las Vegas to enable the surrounding country to see the battle of the aeroplanes in the air.

Aviator Ralph M. McMillan has already arrived at Las Vegas with his machine, and two others are said to be on the way. Fielding has sent out urgent calls for men to appear in the films. The film is to be called The Golden God, and the story is laid in 1950. It will be in five reels.

ANOTHER KEYSTONE COMEDY

In response to many requests, the Keystone Film Company, a subsidiary of the New York Motion Picture Company, has decided to release another Keystone comedy each week, making three of these famous films weekly. Once a month a multiple reel comedy, of which Zuzu, the Band Leader, reviewed on another page of this issue, is the first, will be released.

CURWOOD WROTE "THE WARMAKERS"

The Vitagraph Company of America wishes to correct an error made in its announcement of The Warmakers, a two-reel feature reviewed in the Nov. 12 issue of THE MIRROR. By a slip it was stated that W. A. Tremayne was the author, when the credit for the stirring drama was due James Oliver Curwood.

ENLARGE BLACHE STUDIO

The studio at Fort Lee, N. J., housing the Solax and Blache features, is undergoing considerable changes and enlarging and when finished is expected to be a surprise to local film men. The companies are planning for a banner year in 1914, having found a great demand for the multiple reel Blache and Solax features. Twenty-four big productions are planned for 1914, one a month.

COMMENT AND SUGGESTION

ONCE more I speak of censorship. From the office of President Neff, of the Exhibitors' League, comes a single typewritten sheet modestly headed, "The Censorship Question in a Nutshell." I welcome the opportunity to absorb the whole censorship question in a nutshell, in a single sheet of paper. Let's gather some wisdom.

* * * *

"The United States," we are informed in the first paragraph, "is a Government based upon law. Divine and self-constituted rights were abrogated when the Declaration of Independence was signed. Every line of business must be conducted lawfully—that means that there is a law governing each and every line of business. Even the actions of each individual person are restricted by law.

* * * *

"The question of censoring pictures is now agitating thousands of people. The plain facts are that we must have either Local Censor Boards, State Censor Boards, or a National Censor Congress, or dispense with all Censor Boards. If we are to have a Local Censor Board, it will become a political, corrupt asset, and then the board will be subject to each political change of party, and the manufacturer, film exchanges, and exhibitors will be at the absolute mercy

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CHARLES CLARY,
Seen in Selig Pictures.

of hundreds of Local Censor Boards, and no exhibitor will be secure in his rights and all exhibitors will be subject to the whims and actions of the boards.

* * * *

"For instance, let us take the exhibitor who is doing business fifty or a hundred miles from an exchange and the Local Censor Board in his town should condemn even one of the films which he was to run, it would cause him great inconvenience, and if the policy were carried out often would ruin his business, as neither the exhibitor nor the public could be assured that there would even be a show until after the Local Censor Board has decided the question, and there would be such a great difference of opinion as to what should or should not be cut out of a film that before the film had been run in one State, with all of the Local Censor Boards's ideas of what the public should see, there would not remain over five hundred feet of the film.

* * * *

"Right here is the question that might be asked those who are in favor of the exhibitor censoring the pictures. First, the exhibitor is not allowed to censor the films; possibly many men of many minds might be more exacting than even a Local Censor Board.

* * * *

"While it is not claimed that a State Censor Board is perfect, which would be impossible, as man himself is not created perfect, yet a State Censor Board is far preferable to Local Censor Boards, and as it is absolutely necessary to first have a State Censor Board before a National Censor Congress can possibly be founded, hence the action in the State of Ohio. With a National Censor Congress legally established by reason of three or four States legally co-operating together to establish such a congress, which would be legal in every form, it would be an

ROSEMARY THEBY,
Who Recently Joined the Lubin Forces.

easy matter to secure the concurrence of all of the States in accepting the censoring of such a legally constituted Censor Congress. Then all films censored by such a congress could and would be shown in every State, other laws to the contrary notwithstanding.

* * * *

"This would eliminate all other Local and State Censor Boards, and would protect the manufacturers, film exchanges, and exhibitors in their rights, and when a film was passed by the National Censor Congress, the manufacturers, the exchanges, and the exhibitors would know that there could be no interference with it, and this would absolutely settle the matter."

* * * *

How ideal, how simple, and, above all, how logical! We start out with a eulogy of law and end up by riding roughshod over all laws. We fear that the wish has been too stern a father to the thought in the mind of the writer of this "nutshell." He has set out for a beautiful ideal, and to insure reaching there has put blinders on both himself and the horse. He deserves praise for being able to look into the future, but that is one of the difficulties about the use of the telescope, we see distant globes and decide

MILDRED BRIGHT,
Appearing in Eclair Films.

that all that is necessary to reach them is to stretch out the hand. In trying it, though, be careful that there is not a pan of hot water directly in front of your hand but which the telescope does not allow you to see.

* * * *

Getting away from the peculiar system of economics and civics advocated by "censorship in a nutshell," we fully agree with all he says concerning the evils of local censorship. But dwelling upon the horrors of town and city censorship in no degree renders State censorship any more inviting. The fact remains that we have at present many cities censoring their own films, some of them by paid boards. Legal or not, constitutional or otherwise, they exist, and the mere fact that you decide to have a State censorship will not in all cases wipe out the local boards. Your ward boss will not lightly relinquish his claim to a few good paying jobs in favor of the State boss. Even under the most honest of conditions it will be the rare occasion when the State Board is allowed to completely override the local board. And since the whole matter of censorship is in the majority of its applications unconstitutional we would even welcome a dispute of authority. Following this line of thought, it is the only logical one to the man who does not

HARRY E. AITKEN,
President Mutual Film Corporation.

blind himself to human nature as it exists and is made manifest in modern politics, supposing we have two or three States with State censorship modeled on the Ohio Board. Then says our guide to censorship: "By reason of three or four States legally operating together to establish a Censor Congress, it would be an easy matter to secure the concurrence of all of the States in accepting the censoring of such a legally constituted Censor Congress." Can you picture it? Can you imagine whoever happens to be the political boss of New York acquiescing while the boss in Indiana appoints a salaried board? "Then," continues our nutshell educator, "all films censored by such a Congress could and would be shown in every State, *other laws to the contrary notwithstanding.*" What things men will tell themselves to prove a weak point!

* * * *

Regardless of the pros and cons of the Ohio censorship question, the board itself, by its arbitrary decisions, is fast pushing itself on the rocks. This has always been the best cure for local censorship, allowing it to go into practise. And we think that the exhibitors in other States will see that, no matter what may be *forced* on them never, above all else, help towards the securing of either State or local censorship. The only cure for the censorship question, taking into consideration the benefit of both exhibitor and manufacturer, will come as the National Board came—from the manufacturer and with national authority. Somebody will make the motion, somebody else will second it, and when it is carried we will all wonder why we put up with an unsatisfactory condition so long. Or else the growth of the motion picture form will awaken the legislators to the fact that it needs no more censoring than the stage, the press, or any other walk of life that makes its appeal to all classes.

THE FILM MAN.

BIOGRAPH FILMS

FOR THE WEEK COMMENCING DECEMBER 8, 1913

MONDAY

THE CAPTURING OF DAVID DUNNE

"It is Not Good That Man Should Be Alone"

THURSDAY

THE TROUBLESOME MOLE
and
A FOUL AND FEARFUL PLOT

Farce Comedies

SATURDAY

THE HOUSE OF DISCORD

Where Individual Freedom is Suppressed, Suffering Follows
In Two Parts

BIOGRAPH COMPANY
NEW YORK

ECLAIR FILMS THE POPE

Camera Man Filmed the Pontiff in Excellent Scene Without His Knowledge

The daring of an Eclair camera man has given that company a film that will probably prove very valuable when released. The camera man succeeded in smuggling his machine into the Vatican and taking a series of pictures of the Pope, who was entirely unconscious that he was being filmed. It is stated that as it was not possible to take his tripod along with him, the camera man was obliged to take advantage of the friendliness of the crowd.

A story has been built around this scene that is in reality a biography of His Holiness. It shows the house of his birth, the members of his family, and finally a picture of him at the Vatican blessing the pilgrims from all over the world. It is released in England Dec. 22, and will probably be seen here soon after.

MAJESTIC BABY IN CONTEST

Billy Bennett, four years old and known as the Majestic Baby, has been entered as a candidate in a popularity contest being conducted by the Los Angeles *Tribune*. The contest is not a purely motion picture one, being open to all readers of the paper. Billy may not be old enough to read yet, but his friends of the Majestic forces, where he plays opposite Baby Josephine Ashdown, have entered him and he is already making a strong fight for the honors.

FINED FOR OVERCROWDING

Morris Schames, manager of the picture theater at 45 Suffolk Street, has been sentenced to pay a fine of $500 or serve three months in prison after he pleaded guilty to maintaining a nuisance. This is the maximum fine for overcrowding a picture theater and the first time it has been imposed. Inspector Horan says that he counted 630 men, women and children in the place, when it has only a license for 299.

EGYPTIAN PICTURE TRADE PAPER

The motion picture knows no limit. The first number of an Egyptian trade paper has just been issued with hopes of a long and prosperous life. It is an interesting little publication, written in French, which will do much to foster the interests of the trade in the land of the Pharaohs and Pyramids. It is entitled *Cinegraphe-Journal*, and will be issued once a month from L'Imprimerie Nouvelle, rue Cleopatre, Alexandria, Egypt.

AUTO ACCIDENT KILLS ACTRESS

Frances Pierce, who has at times been connected with local motion picture companies, has died as the result of injuries received in an automobile collision. Miss Pierce was a sister of Ethel Conrad, who figured in the sensational shooting of W. D. Stokes in New York several years ago.

JERSEY TO FOLLOW OHIO

Assemblyman Draws Up Bill Patterned on Ohio Censor Law

Assemblyman Harry Kuhlke, of Hudson County, N. J., will at the coming session of the Legislature introduce a bill patterned after the new Ohio law. The Hudson man has secured a copy of the Ohio law and has submitted it to County Juvenile Court Judge Harry Lange, who will draw up an act conforming to the New Jersey laws.

Assemblyman Kuhlke is sanguine of the passage of the act at the next session of the Legislature. The Motion Picture Commission has just made a report advocating a slightly different form of control, and it seems certain that some legislation on the subject will come from this session. The exhibitors of New Jersey have as yet made no move in the matter.

"POMPEII" AIDS ROMANCE

According to a recent issue of the Denver *Times*, George Kleine's spectacle, The Last Days of Pompeii, which played recently in Denver, brought a happy termination to a romance which seemed doomed ten years ago. F. C. Bradbury, a Denver business man, saw The Last Days of Pompeii, and was reminded by the work of Nydia in the film of a sweetheart, Miss Margaret Hobson, of Ottumwa, Ia., whom he had left ten years before, when she was pronounced hopelessly blind. Bradbury wrote to Miss Hobson and to his delight received a letter from her, stating her sight was restored a year after he had left Ottumwa. Wedding bells are now the order of the day in Ottumwa.

MEDAL FOR PICTURE INVENTOR

C. Francis Jenkins, of Washington, D. C., for his invention of a motion picture apparatus, has been awarded the John Scott medal upon recommendation of the Franklin Institute, Philadelphia.

APEX FILM COMPANY

SYNOPSIS OF A BARGAIN WITH SATAN

Balduin, a poverty-stricken student, is visited by Satan in the guise of an old man, who offers him an enormous fortune on condition that Balduin will allow him to take anything he likes from the room. Balduin agrees, and Satan takes his soul, which he materializes into flesh and blood. Balduin now starts a life of pleasure, pursued pitilessly and relentlessly by his other self, even to watching Satan's representative kill a man he had sworn not to injure. Balduin fires upon his other self, and, in so doing, ends his own life. Satan appears, and, gazing at Balduin's dead body, tears up the agreement. This mystery picture drama shows fine examples of double photo photography, one man playing the two parts throughout the entire film.

ROMAINE FIELDING

The Man who put the "real" in realism

CURRENT RELEASES:

HIAWANDA'S CROSS—1 Reel—Nov. 8th
THE HARMLESS ONE—1 Reel—Nov. 22d
WHEN MOUNTAIN AND VALLEY MEET—2 Reels—Dec. 4th
THE PENANCE OF BLIND POWER—3 Reels—Exclusive Service

"The Belasco of the Photoplay"

PLAYWRIGHT-PLAYER-DIRECTOR-MANAGER

Lubin New Mexico Co., Las Vegas, N. M.

CURRENT PHOTO-PLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY — The Scarf Pin; A Leader of Men (2 Parts); The Sea Eternal; The Harmless One

GEORGE W. TERWILLIGER — Partners in Crime (3 Parts); The Scapegrace; The Voice of Angelo (2 Parts); Author and Producer The Cry of the Blood (3 Parts)

CLAY M. GREENE — The Pride of Battery B; A Waif of the Desert; A Little Hero; The Fiance and the Fairy

SHANNON FIFE — Just Clay's Little Way; Just Nobody; His Code of Honor; The Return of Peter Blinn

EMMET CAMPBELL HALL — The Price of Victory (2 Parts); The Rattlesnake (2 Parts); The Taking of Rattlesnake Bill; "Shadows"

FRANK NEWBURG.

Many admiring picture fans who have missed one of the most popular juveniles of the day from certain former brands, will have the privilege now of seeing Mr. Frank A. Newburg romp through Selig productions. Mr. Newburg, already solid in filmdom, is another convert from the "legit." Philadelphians still have pleasant memories of the boyish actor when he was a member of the Standard Stock company in that city for four seasons, following it in an engagement with the Louis James company, and for two seasons vaudeville knew him in monologue, after which he retired to the studio of the Eastern Vitagraph Company. He sprang into immediate favor with his pleasing boyish countenance and splendid experience for more than fourteen months. After a year with the Thanhouser Company he came to the Pacific Coast and played comedy under Kalem direction.

Recently the Selig Polyscope Company secured the services of the juvenile who scored so successfully in such productions as Vanity Fair and Reign of Terror, Vitagraph; Put Yourself in His Place and The Star of Bethlehem, Thanhouser. At present Mr. Newburg is engaged in leading roles for the Selig Company at the Zoo studios, Los Angeles. His work there is attracting much favorable attention, as in the past.

ELEPHANTS STAMPEDE

Kathlyn Williams Has Narrow Escape in Filming of Selig Picture—Other Coast News

LOS ANGELES (*Special*).—No less an authority than the State Superintendent of Schools has recommended that motion picture films be used in the public schools as most valuable aids to education. He believes that "eye photographs" are more lasting than ear impressions. A number of churches already are using motion pictures upon social occasions.

The punchiest news of the week concerns Kathlyn Williams and Tom Santschi, the old reliables of Selig animal and feature films. In getting on the durbar, a massive spectacular effect in The Adventures of Kathlyn, an entire herd of elephants stampeded. Unfortunately both Miss Williams and Santschi were riding one of the brutes at the time, and only the fact that the animal was last in the flying squad saved their lives. The excited and ungovernable herd broke from a location on the big grounds of the Selig Zoo during a picture and rushed through trees, scraping off the actress and actor and continuing their run straight through a heavy fence to the stables. Miss Williams, although badly bruised and unstrung, together with Santschi, enduring a sprained ankle, continued the work with but one elephant. Such tales hint of the alert press agent, but the writer was a witness to the above stirring and highly alarming spectacle.

Ruth Roland, the Kalem queen of comedy, has recovered from her painful experience in her auto crash and is working again.

Replying to inquiries, will state that the new Selig leads appearing in such releases as Between the Rifle Sights, The Woman of the Mountains, Spell of the Primeval, and The Supreme Moment, are Stelle Rosseta and Guy Oliver, members of Director Edward J. Le Saint's company. The two went to Selig's from the Kinemacolor.

A welcome addition to the great local colony is John Stepling, the avoirdupois and congenial comedian from the Eastern Essanay. He has joined Al. Christie's comedy company at the Universal studio. Al. searched long for a comedian the camera could register from any side. He has it.

General Manager Tom Ince, of the New York Motion Picture Company, has signed Marcia Moore, ingenue. She is appearing in Domino and Broncho pictures. The august Barney Sherry uncovered last week. He was watching the professional Irish dancers in a scene at the Broncho studio. Suddenly peeling off his coat and dignity, Barney broke into the magic square and outdanced the whole bunch. He certainly came back.

Burton King, whose Broncho and Kay-Bee pictures have attracted the admiration of fans, now is directing for Rollin S. Sturgeon, manager of the Western Vitagraph. Every one will remember such King productions as Pride of the South. He once was with Lubin.

George H. Melford, manager of the Glendale Kalem studio, has completed his big four-reel Siege of Ladysmith. He is putting on an underworld story in two reels at present.

Anent the eagle-eyed censor and the tightening rules, regulations, petty laws, and red tape, Otheman Stevens, critic of the local *Examiner*, already has looked into the matter of the "soul kiss," which seems to have fallen under the ban when shown on the screen. Otheman interviewed a number of actresses on the subject. The reply of one was: "I do not believe any kiss is proper which lasts more than five minutes" Does this settle the question?

W. E. WING.

SOME ESSANAY HISTORY

Romantic Story of the Foundation and Growth of the Essanay Film Company

The current number of the Essanay *News* contains an account of the history of the Essanay Film Manufacturing Company that is intensely interesting. The story tells of the first meeting of Gilbert Anderson and George K. Spoor, and how from that chance meeting grew the company which was on Feb. 5, 1907, incorporated as the Essanay Film Manufacturing Company.

While the bulk of the film releases were very short subjects, the Essanay Company saw the possibilities in the 1,000-foot subject, at that time a very long picture. Spoor and Anderson also early woke to the demand for comedies and Western stories and the company has established its greatest reputation in those fields.

The description of the large studio at Chicago, which is now being even further enlarged, gives an idea of the amazing growth of the Essanay Company. While the Chicago studio is one of the first to be erected in America, a knowledge of the future is shown in its planning and erection. Located on the north shore, within a half mile of the lake, in a territory rich in backgrounds so necessary to the pictures of to-day, and on an area of ground that will accommodate any needed improvements or enlarging, it stands a monument to the men whose foresight made it possible.

ANXIOUS FOR RAINEY RELEASE

The offices of the Jungle Film Company, which controls the Paul J. Rainey African Hunt Pictures, are being besieged with letters and telegrams from exhibitors throughout the United States and Canada wanting to know when they can secure this famous subject. Many States have already been sold for the film, which was only recently released for State rights, and the prices paid show the value placed on this picture by successful State rights men. Though this six-reel feature has received more publicity than probably any film known, it has never yet been seen in a motion picture theater, being shown merely in opera houses at dollar prices, where it has cleaned up close to a million dollars.

DEPARTURE FOR FAMOUS PLAYERS

The Famous Players Film Company is now at work on a film that will probably prove a big surprise to the admirers of its productions. It is a film on a Roman subject, an entirely new departure for this company, and will be handled with the usual care for accuracy in detail characteristic of the Famous Players. The story itself is also a bit out of the ordinary for such subjects, depicting the love tale of a gentle shepherdess and a powerful gladiator.

Solax Feature

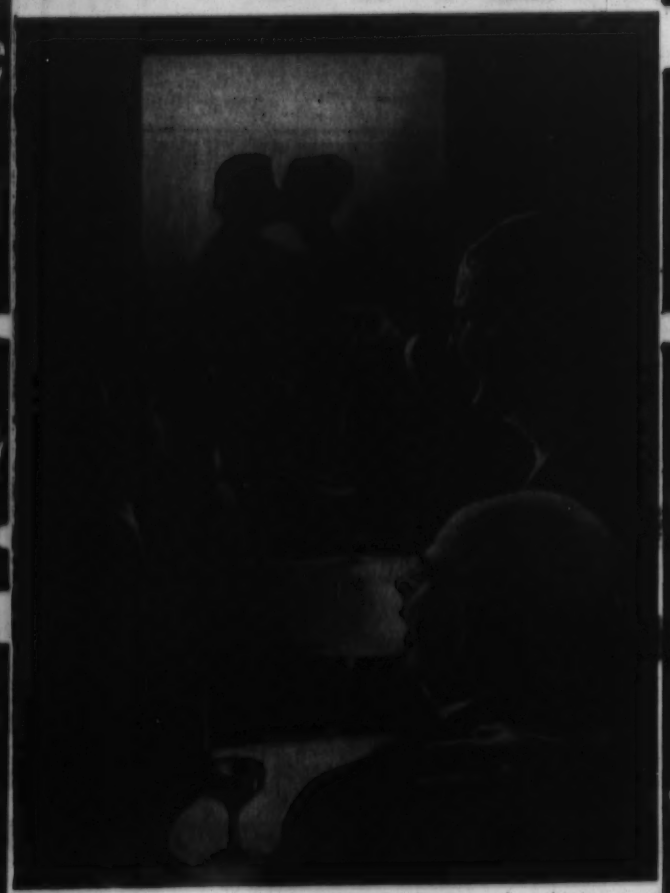
BEN BOLT

THREE REELS

Thrilling adaptation from the poem by Thomas Dunn English and popularized by its introduction in Trilby.

STATE RIGHTS

SOLAX COMPANY, Fort Lee, New Jersey



PATHEPLAY

IN TWO PARTS

A ripping good comedy in which the interest never drags and which is full of laughable situations. A girl in order to watch her lover dresses herself in a man's clothing and then—complications!

LADY MADCAP'S WAY

Released Thursday Dec. 25th

WITH THE FILM MEN

The booklet on The Star of India is one of the tastiest little things sent out in a long while. Haven't seen the picture, but if it is on a par it is something far out of the ordinary.

Samuel Hopkins Hadley, M. A. (you will recognise him better as "Hopp"), is now assistant to Philip Mindil as publicity expert for the Mutual Film Corporation. "Hopp" has been all through the theatrical business, as an actor, manager, advance man, and angel, but is best known as publicity man for Reliance and Majestic.

The Ramo Stock company is back from Jamestown, Va., having completed a racing film with Scoville, the famous jockey, in the leading role.

Stanley Twist has been mentioned a great deal in these columns of late, and it is a tribute to his personality alone (even Ed Mock mentions him when he gets an "ad"), for the newspaper boys have become very fond of Stan. Bon voyage and best wishes in your new connection, old man.

There is a new set of rules hanging in the offices of the All-Star Company directed to W. F. H. Here are a few of them: Regular haircuts, no pipe smoking in the office, and the abandonment of black artist ties. Between the enforcement of the rules and the influence of the bride, it is expected Bill will become quite a fashion plate.

'Tis said Fairman, of the *News*, is, or was, a private detective, and that he does his advertising sleuthing to the accompaniment of a very ornamental badge.

H. Z. Levine, of the Solax Company, is recovering from a severe illness which has left him some fourteen pounds lighter.

Just why one of our contemporaries should go out of its way to make a savage attack on The Stranglers of Paris is hard to understand. This attitude of "we are the judges of what pictures should be" is not only wrong but a menace to the manufacturer. Several other critics have seen the picture and have praised it highly. However, I suppose the "king can do no wrong."

If you see Harry Raver taking depilatory pellets don't be alarmed. This is the reason: After the Screen Club opening Harry couldn't sleep. He arose to take a sedative potion but took the wrong bottle, which contained a hair-grower. Hence the diet of safety razor blades and depilatories.

G. W. Landon, who has been writing projector advertising for a number of years, has joined the staff of the Precision Machine Company as advertising expert.

F. J. B.

FILMS COULD GIRD EARTH

Government Bureau Issues Bulletin on Film Manufacture and Exports

If the films made in this country during the past year were placed together, a string 25,000 miles long, enough to stretch around the world would result, says a report issued last week by the Bureau of Foreign and Domestic Commerce. The figures given in the report also show that the United States leads the world in the manufacture of motion picture film.

In the matter of exports, some interesting figures are also given. There was a total exportation of 65,500,000 feet of plain films in the nine months ending with September, and 23,500,000 feet of exposed or finished film.

The stated value of the films exported in the nine months ended with September, 1913, is about $3,500,000, being $1,811,000 for the 65,250,000 feet of unexposed films and $1,656,000 for the 23,500,000 feet of exposed films ready for use in the stereopticon, or an average of 2¾ cents per foot for the unexposed and of 7 cents per foot for the exposed films.

England is by far the largest purchaser of films from the United States, and this applies especially to the unexposed films. Of the 80,000,000 feet of films of both classes exported in the fiscal year 1912, 70,000,000 feet went to England, 5,330,000 feet to Canada, a little over 1,000,000 feet to France, 750,000 feet to the Philippines, over 500,000 feet to Brazil, nearly 500,000 feet to Newfoundland and Labrador, 250,000 feet to Australia and slightly less than 250,000 feet to Japan. Most of the films going to Canada, Newfoundland, and the Philippines are exposed.

The importation of motion picture films amounts to a little more than 1,000,000 feet per month, the total for the nine months ended with September, 1913, being 10,250,000 feet, and for the corresponding months of 1912, 12,500,000 feet. Nearly all of the imported films are in the finished state ready for use, the import price averaging from 5 to 6 cents per foot. About one-half of the total importation is from France, which supplied approximately 7,000,000 feet out of 14,500,000 feet imported in the fiscal year 1912. Italy supplied 2,750,000 feet, England 2,330,000, and Denmark 1,250,000, while 84,000 feet came from Japan and 83,000 feet from India.

WORK FOR "MUTUAL GIRL"

Take Scenes for Series Aboard "Imperator" and Some Suffrage Incidents

The Mutual forces are working hard on the forthcoming series of "Our Mutual Girl," and have already taken many interesting scenes for the series. Though an interesting story is to run through the films, its main value will be in the fact that an especially intimate knowledge of notable happenings, and prominent personages will be made possible by the nature of the society in which "Our Mutual Girl" moves and the scenes of actual places and events that will be used in connection with the story. Last week an interesting series of views was taken aboard the liner *Imperator*.

The Mutual forces also arranged for some scenes in which prominent New York suffrage leaders appear.

ABRAMS HANDLING LLOYD FILMS

Charles (Feature) Abrams will shortly release a three-reel feature, The Pale-Faced Squaw, for Lloyd Films, Incorporated. "Feature" Abrams is now acting as general manager for the Lloyd firm, who are releasing Laclede Western Features, of which The Pale-Faced Squaw is the first. It will be followed semi-monthly by other three-reel features. The offices are on the tenth floor of the Candler Building.

FIRST IRVING CUMMINGS RELEASE

The Pathe Freres forthcoming feature, The Finger of Fate, will also be noteworthy for another point of interest, the fact that it will be the first Irving Cummings release with the Pathe Company. This star is seen in a strong role in the Pathe feature.

HELEN GARDNER AS "OLGA TRESKOFF."
Forthcoming Feature by the Helen Gardner Players.

THIS IS WHAT THEY ALL SAY:

"JEWEL THEATRE
Flint, Mich, Nov. 17th, 1913

WORLD SPECIAL FILMS CORPORATION
Dear Sirs:

I wish to congratulate you on "PROTEA." It is simply great. The best show that ever played in Flint. Praises from every patron. Those who came Saturday came Sunday, and I believe I can call it back in a short time and do greater business.

The advertising is far superior to anything ever put before a theatre door. No one can make a mistake by using "PROTEA." Let me hear from you with reference to "GOLDEN CROSS." Keep me posted of all your releases.

Yours very truly, MRS. E. L. TYLER."

TAKE THIS TIP!
ASK ANY OF OUR BRANCH OFFICES IN:
NEW YORK, PHILADELPHIA, CLEVELAND, DETROIT, MINNEAPOLIS, BOSTON, INDIANAPOLIS, CHICAGO, KANSAS CITY, CINCINNATI, PITTSBURG, ATLANTA, BUFFALO, ST LOUIS, DALLAS, NEW ORLEANS and WASHINGTON

WORLD SPECIAL FILMS CORPORATION
110 West 40th Street New York City

COMING! COMING! COMING!
FEATURES IDEAL
TWO "HONEST" FEATURES A MONTH
Released the 5th and 25th of Each Month
MARK THIS DATE
Friday, Dec. 5th
On which day we present
"THE GUERILLAS OF ALGIERS"
OR
"THE MOSQUE IN THE DESERT"
In Three Action-Packed Reels
A Startling Feature Film with Spectacular and Sensational Scenes of Battle and Carnage
MR. BUYER: If you want Features that will increase your bank account and make a name for you, get in touch at once with
FEATURES IDEAL
327 West 42d Street New York City

HARRY KNOWLES
LEADS and CHARACTERS
Helen Gardner Picture Players
TAPPAN-ON-THE-HUDSON, New York, N. Y., U. S. A.
ADDRESS above or SCREEN CLUB
FOR CURRENT RELEASES - - - - - SEE BACK COVER

FRANK POWELL
Who unassisted made the *famous Biograph Comedies* from Nov., 1909 to May, 1911. Now producing feature costume dramas for
PATHE FRERES

EDWIN AUGUST
STAR, PRODUCER, AUTHOR
Of These Photoplays:
His Weakness Conquered, The Actor, Fate and Three, Fate's Vengeance, The Heart of a Hostess, The Folly of It All, The Reincarnation of a Soul, The Blood Red Taper of Charity, A Man in the World of Men, Through Barriers of Fire, The Pilgrim, Etc.
Universal Film Co., Mecca Bldg., N. Y. City.

THE BIOSCOPE
THE Moving Picture Paper, in Great Britain, and THE Best Advertising Medium, Bar None.
Subscription $3.50 Post Free Single Copies, 10 Cents
OFFICES: 85 SHAFTESBURY AVENUE, LONDON, W

FEATURE FILMS ON THE MARKET

"THE STRANGLERS OF PARIS"

Motion Drama Production Pleases—"A Good Sport" Good Comedy—Helen Gardner in "Daughter of Pan

"THE STRANGLERS OF PARIS"

Six-Reel Production by the Motion Drama Company, Under the Direction of James Gordon.

Jasme ..... James Gordon
Mathilde, his daughter ..... Jane Fearnley
Jeanne ..... Anna Lehr
Sophie, her maid ..... Stella Kibby
Lorens ..... Robert Broderick

A six-reel melodrama that takes us through that number of interesting, well-staged and picturesquely-set scenes. The plot starts off simply and manages, like a rolling snowball, to accumulate a large number of people in its lengths before the end. There are any number of dramatic scenes, escapes, strangulations and several murders. But the play is much better than the title would indicate. Not a bit of actual bloodshed is shown, and in spite of all the thrilling action the film moves with much more dignity than is usual in a melodrama. The acting by a large cast was good. The setting and photography is almost beyond criticism. One of the few faults of the film was that some of the sub-titles are misplaced. In a number of instances they anticipated the plot, and when the time came for that sub-title to be shown there was a distinct loss felt. For two or three reels the interest is well sustained, but after that one begins to tire of the continual action. It seems as though a melodrama should not be quite this long. Over exaggeration was visible at times in the acting. This play is a dramatisation of the famous story by Belot, and follows the dramatic version staged by David Belasco some years ago. The present offering, though dragging a little, has done a good deal to give an atmosphere of dignity to the melodrama. The story concerns a widower and his daughter, to support whom the man joins a gang of stranglers, and his superior intelligence at once causes him to become their head. His subsequent attempts to gain the money to support the girl, and encouraged by his successes, his gradual desire to gain more and more, form the rest of the story. F.

"A GOOD SPORT"

Two-Reel Comedy Adapted from "The International Cup," by Chas. E. Van Loan, in the Saturday Evening Post, and Released by the Edison Film Company, Friday, Nov. 21.

Kenneth Clifford Devenham ..... Herbert Prior
Landlady ..... Jessie Stevens
Alice Burwell ..... Gertrude McCoy
Her Mother ..... Mrs. Wallace Erskine
Her Father ..... Frank A. Lyon
Solicitor ..... William West
Montague, the Producer ..... Bizelow Cooper

Again Herbert Prior pleases in a comedy role, impersonating a spendthrift Englishman with all the accessories of dignity, foppishness, etc., expected from the part. In fact everybody in this film pleases from the man that turns the crank of the camera in the burlesque to the charming feminine leads. The story is admirably adapted to the film, and the burlesque which it contains on the making of a picture is one of the richest things yet.

Kenneth Clifford Devenham is an Englishman with an income of two thousand pounds yearly. He has never known what it is to earn a penny, and therefore when Mr. Burwell, the father of the girl he loves, informs him that he has no use for idlers he is somewhat shocked, and immediately takes passage for America with a vague idea in his brain that he will redeem himself in the eyes of Burwell, who is a self-made man, by getting into some business or another. Unfortunately for him, but luckily for us, a mining speculation fleeced him of his spare cash, while yet four months away from his semi-annual remittance day. His landlady hits upon a happy solution of the problem, producing a newspaper advertisement "Wanted—An Englishman to play polo," and from here on the picture provides some excellent comedy, original situations, and business that brings a laugh every time.

Bigelow Cooper, script in hand, is the tupical director. No studio detail that could be crowded in has been forgotten. Then later there is the initiation of the Englishman to his new profession of actor and his extreme embarrassment at being forced to kiss the leading lady. The picture travels to London where Alice and her father accidentally view it in a motion picture theater, after which a cablegram from Alice brings the hero post haste back to England, leaving the pretty little leading lady lonely and sad.

The picture is a masterpiece of its kind, beautifully photographed, and developed with intelligence, and a sense of subtle humor. M.

"A DAUGHTER OF PAN"

Three-Reel Production by the Helgar Corporation and Released by Warner Features, Inc.

Dusa, a Daughter of Pan ..... Helen Gardner
Althemus, the King ..... Mr. Allison
The Queen ..... Miss French
Melissa ..... Miss Alice May
Diomed ..... Mr. Howard
The King's Daughter ..... Miss Dumo

A three-reel mythological drama showing what the king and the rest of his household do when they are not at war. Miss Gardner is captivating, graceful, and elusive, but it is to her disadvantage that she has not a sufficiently strong cast supporting her. The play, with its countless intrigues and love-making between the different members of the king's household, holds our interest. But there is no consecutive plot. The costuming is good, and the photography is clear. One of the best features of the film is the long sustained scenes. A few of the settings are worthy of notice because of their beauty.

You won't find this story in your Gayley's Myths. The daughter of Pan is a wild creature, cursed with ugliness, and unknowing of love. At the king's court, on the other hand, they all know what it is, and the king and his wife and son and daughter all are wound up in love affairs: Diomed, a young man whom the king wants for his daughter, falls in love with the Woman of the Woods, in spite of her hideousness. How she becomes the most beautiful woman, and learns the meaning of love, and how the wicked perish while the righteous prosper, is the subject of the film as it unreels. F.

"THE PAY-AS-YOU-ENTER MAN," ESSANAY.
Feature Released Dec. 5 on General Film Programme.

"THE BIG HORN MASSACRE," KALEM.
Feature Released Dec 24, on General Film Programme.

"THE INFLUENCE OF SYMPATHY"

Two Reel Production by the Victor Co. Staged by H. L. Solter. Released, Dec. 5.

The Wife ..... Florence Roberts
The Husband ..... Earl Fox
The First Orphan ..... Richard Ross

A two-reel offering based on a psychological study. While this subject has no doubt been handled before, this comes as a decidedly artistic production, with the most understandable kind of acting. The director has given us a perfect home atmosphere throughout the play. There is not a sub-title to disturb the continuity of the scenes; but so logical is the story, and so well acted, withal, that none are necessary. The acting of the first orphan, a little boy made up as a girl, is excellent. But, while the vicious actions of the child are fine youthful acting, the effect of his blows on his elders is exaggerated. Florence Roberts and Earl Ross surpass in their parts. A wife and husband put their little daughter to bed. The next morning the child is found gravely ill, and, in spite of the attention of medical specialists, the child dies. Nothing in the world now seems to interest the mother, who does not even want her husband's company. Her heart seems broken; her soul dead. At the doctor's advice, the young husband goes to the orphan asylum, whence he brings back a healthy little girl. This child is just the opposite from the dead child, which, if it had been as strong as this waif, might have lived. The child proves almost vicious in its strength, and does not fill the empty heart of the mother. The latter is on her way to the pond where she is going to commit suicide, when she happens on a poor weak, crippled orphan that nobody has any sympathy for, principally because of its infirmities. The poor child's plight opens the springs of her pent-up anguish, and she takes the orphan to her home. F.

"DAVE HARDING'S LAST GAME"

Two Reel Production by the Bison Co. Released by Universal.

The Gambler ..... Dave Hartford
The Girl ..... Cleo Madison
The Ward ..... Cleo Madison
The Mexican ..... G. McDonald

A two-reel offering, in which a capable cast tries to lift out of the rut a much-used subject, formed into an uninteresting play. The film lacks dramatic scenes, interest, climax, suspense, or vigor. The staging is full of flaws, some of which are very laughable. The photography is not up to the average. A gambler, Dave, wins a Mexican's money, and in revenge the Mexican shoots at the gambler, but kills the gambler's sweetheart instead. The Mexican is hung, while Dave promises his dying sweetheart never to gamble again. Ten years elapse, and Harding takes as his ward the daughter of a friend who has passed away. He warns her about the evils of gambling, but she elects to marry a young gambler named Jim. After the lapse of another two years, Jim, through drink and losses at gambling, is down and out. Dave sees the condition, and, having found out that Jim has just mortgaged his ranch, he follows Jim into the gambling saloon, his first visit since his sweetheart died—but this time with a good purpose. He wins all of Jim's money, and then plays him for his life. He wins this also, and, since Jim now owes him his existence, Dave chooses to regulate his future conduct by making him swear to stop gambling forever. Everybody is happy. F.

"THE WHIMSICAL THREADS OF DESTINY"

Two-Reel Production by the Vitagraph Company. Written by Eugene Mullin and Directed by Frederick Thompson. Released Nov. 22.

Giles Webster, eccentric millionaire, ... Charles Kent
Herbert Wilson, his lawyer ..... Harry Northrup
Stella Grimby, his niece ..... Julia Gordon
Dr. Hale Webster, his nephew, ... Courtenay Foote
Pietro, ringmaster ..... William Dunn
Kate, Fanny | sister equestrienne..... Blanche St. Leon, Vera St. Leon

A satisfactory drama, presupposing the fact that a man's distant nephew and niece have never seen him during his whole life. Also supposing that it is possible for a man to pretend to die, and it should be possible for those distant relatives to come to his house to live and not suspect that the man is not dead. But granting these seemingly improbable assumptions, the play goes very well, although the interest is not as strong as it might be. The scenes in and around the Hippodrome are too stiff and are not convincing. The acting of the above cast was faithful. The play is interesting, but not strong. An eccentric millionaire, aged, has no relatives but a distant nephew, a doctor, and a distant niece, a widow. He has his lawyer inform them that he is dead, and to say that his entire fortune is left to them provided they marry. The millionaire hides in a secret room behind the chimney. At a performance at the Hippodrome one of the bareback riders is hurt, and the doctor is called from the audience to attend to her. He grows to love her and tells the widow that he renounces all claims to the inheritance. The widow tries to get the girl to give up the doctor and, in desperation, hires the jealous ringmaster of the equestrienne to drug her medicine. The girl is hurt, stumbling through her dizziness from the horse's back. But the millionaire has heard all the plotting from his place of concealment, and he now turns the widow out of the house, has the ringmaster arrested, and gives his blessing to the young doctor and the bareback rider. F.

The End of the Circle (Essanay, Nov. 21).—Not particularly strong in plot or development, but it has atmosphere. The story is one of love, jealousy and retribution. The feminine lead is given a very satisfactory rendering, as is also the masculine lead. In fact, none of the characters have fallen short in interpretation; they have been able to make the most of their respective roles as far as possible with situations that afforded little opportunity. Two men and two women form the circle: two men love the same woman and two women love the same man. A conspiracy between the disappointed ones gives rise to the separation of the betrothed pair: the woman hurriedly accepts the rival suitor, and lives and dies in misery. The husband, on a drunken spree, falls over a cliff and is killed. The child, supposed to be five years old, but who must be at least seven or eight, falling from her sire, and her mother are rescued from possible harm by the former lover, in whose arms the mother dies, and so the picture closes. M.

Ezan, the Band Leader (Keystone; Special Feature).—This is a scream in two reels, featuring the always funny Ford Sterling in the title-role. The farce is of the hurly-burly type of humor, but is very well staged, and does not drag for an instant. Ezan is a band leader beseiged by his female admirers who follow him home from every performance. He doesn't care for their praise, but his coldness excites the displeasure of Mabel, who sets Cæsar, a former sweetheart, to revenge her on the indifferent bandmaster. Cæsar, with his terrible mustaches, sets after Ezan, and the resulting chase, during which both of them are blown up into the clouds by dynamite, contains a continuous hearty laugh. F.

"PHANTOM SIGNALS"

Produced by the Edison Company in Two Reels, and Written by John Hancock Collins. Released Nov. 14.

The Railroad President ..... Charles Ogle
His Daughter ..... Bessie Learn
The Engineer ..... Benjamin Wilson
The Switchman ..... Bizelow Cooper
The President's Wife ..... May Abbey

A dramatic offering that stirs the public consciousness to a fine sense of wrong; it grips the interest and moves the heart. The acting of the cast is beyond criticism. The sense of impending disaster is finely maintained throughout. In the scenes showing the railroad, and in the wreck scenes, this play falls far below the standard that the rest of the scenes set.

A railroad president refuses to vote for the outlay recommended by his entire board of directors. He goes home, and receives word that a fatal wreck has occurred on the main line. This does not affect his heart until he finds a telegram from his daughter, which she had sent, saying that she was about to take the same train. The daughter loses her sight through the accident, and the president sends for the switchman, who explains how the switch failed to work, due to the poor equipment. The president persuades him to swear at the trial that it was the engineer's fault, and the latter is sentenced to jail. The switchman is again on duty, drowsy with sleep from the long hours he has been working. He goes to sleep and two trains crash, on one of which is the switchman's wife, and on the other the president's wife. As the news of this catastrophe reaches him, the president is vetoing an outlay for safeguarding unguarded crossings. He hurries to the wreck scene in an auto, and his machine is hurled down an embankment by a freight train at an unguarded crossing. As he is convalescing, his wife and daughter appeal to him, and also the directors, whom he sees in a vision. The phantom, who has appeared as a warning of death at each of the previous accidents, now appears to the obdurate man, and he is finally shaken enough to give in. He has the engineer released from jail, and determines to do what he can to eliminate the loss of life on his railroad. F.

"INTO THE LION'S PIT"

Two-Reel Production by the Universal Co. (Powers), Written and Produced by Edwin August. Released Jan. 9.

Marius ..... Frank Hallack
Lygia ..... Ethel Davis
Dacia ..... V. Sheppard

A stilted two-reel offering of a Roman play, produced in the Busch beautiful private gardens. It is a beautiful garden, but the same scenes are used too often and fail to carry the Roman atmosphere. The sub-titles are cumbersome in their style and length. One sub-title in particular makes the mistake of anticipating the dramatic scene where the girl is thrown into the pit with the lion. The chase after the girl lacks movement, and the chariot race, since the names of the characters suggest Quo Vadis, naturally is unfavorably compared with the elaborate scenes of that production. We suggest that it was a mistake to use the same names. Marius returns from the wars but soon wearies of the blandishments of his favorite Dacia. All amusements failing to arouse him from his ill temper, he wanders off alone to where he meets the Christian girl Lygia. Attracted by her beauty, he has her kidnapped, and tries to win her over while he has her in his power. The attentions to this new favorite arouses the jealousy of Dacia. The latter conspires with Cassius, a rival of Marius, and these two manage to kidnap her, and after a chase by Marius, throw her into the pit with the lion. Marius rescues the girl, and then finding out that "you are that sacred thing—a mother," he allows her to go her way. But Marius has become a convert to Christianity. F.

"THE GREEN-EYED MONSTER OF JEALOUSY"

Two-Reel Production by Pathe Freres; Released Nov. 20.

A two-reel drama about a little lovable girl and her doll. It is the old theme of "the little child that shall bring them together" in the end, but so well disguised, and withal so well staged and acted, that not until the final scene, in which the little girl reunites the parents, is the method of solving the difficulty suspected. While the child does bring the parents together, it hardly is an answer to the question that the story puts, for the monster Jealousy is bound to raise its head at some future time. Then there is the other theme, that of the parents who are contending for the love of the little girl, which is beautifully brought out. This story makes a pathetic appeal to those who are stirred by the pathos of child life. The whole atmosphere of the film, the clear photography, and the convincing acting, especially by the child, make this a fine offering. A little girl, Mary, is sent to boarding school, because her new stepfather does not like little children. An epidemic of measles sends the child home for a while, and there she completely wins the heart of her stepfather. So much so that her mother becomes intensely jealous of him. To win back the love of the child, for the latter's love goes to the one of the two whom she divines loves her the most, the little girl is taken to the country by her mother. As solace for "Daddy," the child leaves her favorite doll in his office. Missing her dolly, she persuades the chauffeur to take her back to Paris, where she surprises Daddy. She sends the machine back with her favorite doll, and a note to her mother explaining the circumstances. Mother, of course, comes back to Paris at once, and arrives in the house. The parents realize their love for one another, and also their love for the little girl, but something seems to separate them. The child imagines it is the favorite doll that has brought about all the trouble, in her childish way of reasoning, and as a supreme sacrifice burns the offending dolly. The family is then reunited. F.

The Subterranean City; or, Tracing the Jewel Thieves (Cines-Kleine, Nov. 25).—A magnificently picturesque two-reel detective drama, featuring the underground pursuit amid scenery that is truly wonderful. Realism is carried to its height in a most difficult series of scenes to present. Then in the pursuit a really thrilling escape over the cliffs hand over hand down a dangling rope. And when any one takes a tumble down the rocks in this film it is a hard tumble, not the usual easy fall. All through pursuit of the thieves the setting is great, especial attention having been paid to the lighting effects. In the story built around the pursuit the offering is not quite so fortunate, there being numbers of flaws in the plot. The tumble down the cliffs and the rough usage that the hero of this play receives would be the end of any other character but one that we needed for the climax. A jewel theft has been committed in the shop of M. Dupree. The latter takes his friend, Arizona Bill, to meet the popular dansense, Mlle. Pelice. She is captivated by him, but he happens to see a man leaving her apartment by way of the window. He bets Dupree $5,000 that he can recover the lost jewels. He follows the dancer to an entrance to the underground city beneath Paris. He is captured by the thieves and taken to their subterranean headquarters. Here he recognizes three of the leading jewelers of Paris. They try to kill him, but he escapes by the aid of the dancer. They are both thrown to a supposed death by the thieves, but escape again and later capture the thieves and decide to marry. F.

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December 18th **"UNTIL THE SEA——"**

Bessie Clarke, a belle among the fisher folk, is loved by two stalwart sons of the sea; the one she really adores goes on a voyage and is presumably lost. The other, by staying at home eventually wins her. Then the missing man turns up—but too late. The story of Enoch Arden modernised.

December 19th **"THE LURE OF THE ROAD"**

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The Tivoli Opera House, San Francisco's famous grand opera palace, has made its bow as a photoplay theater. The Tivoli has been established over thirty years, and is a San Francisco landmark.

In Rockford, Ill., Manager Charles Lamb opened his new Palm Theater Monday night to good business. The General Film Company's service is to be handled exclusively. Moxley Blumenberg has recently taken over the New Portland Theater, and by judicious advertising and the presentation of strong programme has already won much attention for the house.

LICENSED FILM RELEASES

Monday, Dec. 8.

(Bio.) The Capturing of David Dunne. Dr.
(Edison) The Manicure Girl. Com.
(Kalem) The Strike. Dr.
(Lubin) The Smuggler's Daughter. Dr.
(Pathe'play) Pathe's Weekly, No. 74.
(Selig) The Master of the Garden. Two parts. Dr.
(Vita.) 'Mid Kentucky Hills. Dr.

Tuesday, Dec. 9.

(Cines) The Stolen Legacy. Two parts. Dr.
(Edison) The Stolen Plans. Dr.
(Ess.) The Heart of the Law. Dr.
(Lubin) An Enemy's Aid. Dr.
(Pathe'play) The Stolen Inheritance. Dr.
(Selig) An Equal Chance. Dr.
(Vita.) Deception. Com.

Wednesday, Dec. 10.

(Edison) The Joining of the Oceans, the Panama Canal, October, 1913. Top.
(Edison) Greedy George. Com.
(Ess.) Smithy's Grandma Party. Com.
(Kalem) The Chinese Death Thorn. Two parts. Dr.
(Pathe'play) You've Got to Pay. Dr.
(Selig) Hilda of Heron Cove. Dr.
(Vita.) That Suit at Ten. Com.
(Vita.) Performing Lions.

Thursday, Dec. 11.

(Bio.) The Troublesome Mole. Com.
(Bio.) A Fool and Fearful Plot. Com.
(Ess.) Children of the Forest. Dr.
(Lubin) Hydraulic Works on the Adda. Ind.
(Lubin) His Best Friend. Two parts. Dr.
(Melies) At Phnom Penh, Cambodia. Sc.
(Melies) Beautiful Angkor-Wat, Cambodia. Sc.
(Pathe'play) A Modern Portia. Two parts. Dr.
(Pathe'play) Pathe's Weekly, No. 75.
(Selig) Physical Culture on the Quarter Circle U Bar. Com.
(Vita.) Sacrifice. Dr.

Friday, Dec. 12.

(Edison) Peg o' the Movies. Two parts. Dr.
(Ess.) The Three Gamblers. Two parts. Dr.
(Kalem) General Bunko's Victory. Com.
(Kalem) Piano Manufacturing. Ind.
(Lubin) Life, Love and Liberty. Dr.
(Pathe'play) Birds of the Inland Marsh.
(Pathe'play) A Journey to the Environs of Naples. Sc.
(Selig) The Mysterious Way. Dr.
(Vita.) The Life Saver. Com.

Saturday, Dec. 13.

(Bio.) The House of Discord. Dr.
(Edison) The First Christmas. Dr.
(Ess.) Sophie's New Foreman. Com.
(Kalem) The Invisible Foe. Dr.
(Lubin) The Real Impostor. Dr.
(Lubin) A Pill Box Cupid. Com.
(Pathe'play) Uncle John to the Rescue. Com.
(Vita.) Love's Sunset. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Dec. 8.

(Victor) The Dread Inheritance. Two parts. Dr.
(Imp) Return of Tong. Dr.
(Powers) How Freckles Won His Bride. Com.

Tuesday, Dec. 9.

(Gold Seal) "Red Margaret"—Moonshiner. Two parts. Dr.
(Crystal) Pearl's Hero. Com.
(Crystal) Baldy Is a Wise Old Bird. Com.

Wednesday, Dec. 10.

(Nestor) Retribution. Dr.
(Joker) Mike and Jake in Mexico. Com.
(Univ.) Animated Weekly, No. 92.

Thursday, Dec. 11.

(Rex) By Fate's Decree. Dr.
(Imp) Time is Money. Two parts. Dr.
(Frontier) When Roaring Gulch Got Suffrage. Com.

Friday, Dec. 12.

(Nestor) Her Friend, the Butler. Com.
(Powers) His Own Blood. Two parts. Dr.
(Victor) Hydraulic Mining. Ind.

Saturday, Dec. 13.

(Joker) The Joy Riders. Com.
(Joker) Waterfalls of Yosemite Valley. Sc.
(Frontier) Out of His Class. Dr.
(101 Bison) The Werewolf. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Dec. 8.

(Amer.) Trapped in a Forest Fire. Dr.
(Keystone) A Ride for a Bride. Com.
(Rell.) Title not reported.

Tuesday, Dec. 9.

(Maj.) Title not reported.
(Than.) A Beauty Parlor Graduate. Dr.
(Kay-Bee) The Legacy. Dr.

Wednesday, Dec. 10.

(Broncho) The Frame-Up. Two parts. Dr.
(Mutual) Mutual Weekly, No. 50.
(Rell.) Title not reported.

Thursday, Dec. 11.

(Amer.) His First Case. Dr.
(Domino) Devotion. Two parts. Dr.
(Keystone) The Horse Thief. Com.
(Komic) Title not reported.

Friday, Dec. 12.

(Kay-Bee) Soul of the South. Dr.
(Princess) His Imaginary Family. Dr.
(Than.) Uncle's Namesake. Com.

Saturday, Dec. 13.

(Amer.) Armed Intervention. Com.
(Maj.) Title not reported.
(Rell.) Title not reported.

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The Redman and the Child
For Love of Gold
Behind the Scenes
After Many Years
Taming of the Shrew
The Song of the Shirt
Money Mad
The Reckoning
Edgar Allan Poe
The Curtain Pole
A Fool's Revenge
Mr. and Mrs. Jones Comedy Series
The Voice of the Violin
The Drunkard's Reformation
A Baby's Shoe
The Jilt
The Resurrection
The Cricket on the Hearth
What Drink Did
The Violin Maker of Cremona
The Lonely Villa
Was Justice Served
The Necklace
The Country Doctor
The Cardinal's Conspiracy
The Renunciation
Sweet and Twenty
The Slave
A Strange Meeting
The Mended Lute
With Her Card
The Indian Runner's Romance
The Mills of the Gods
The Sealed Room
1776, or the Hessian Renegade
Comata, the Sioux
The Broken Locket
In Old Kentucky
Leather Stocking
Pippa Passes
Fools of Fate
The Little Teacher
The Expiation
In the Watches of the Night
Lines of White on a Sullen Sea
The Light that Came
Two Women and a Man
The Open Gate
The Mountaineer's Honor
The Redman's View
A Corner in Wheat
To Save Her Soul
The Dancing Girl of Butte
On the Reef
The Honor of His Family
The Cloister's Touch
One Night and Then
His Last Burglary
The Newlyweds
The Thread of Destiny
In Old California
The Twisted Trail
Gold is Not All
An Unchanging Sea
Love Among the Roses
The Two Brothers
Ramona
A Child of the Ghetto
On the Border States
The Face in the Window
A Call to Arms
The House With the Closed Shutters
The Sorrows of the Unfaithful
Wilful Peggy
Rose of Salem Town
Examination Day at School
The Broken Doll
Waiter No. 5
The Song of the Wildwood Flute
The Golden Supper
Greaser's Gauntlet
The Muggsy Series
The Two Paths
His Trust
His Trust Fulfilled
Three Sisters
Fisher Folks
The Barbarian
A Decree of Destiny
Was He a Coward?
The Lonedale Operator
Madame Rex
His Mother's Scarf
The Sunbeam
How She Triumphed
A Smile of a Child
Enoch Arden, Part 1
" " " 2
Fighting Blood
Bobby, the Coward
The Last Drop of Water
The Sorrowful Example
Swords and Hearts
The Revenue Man and the Girl
The Making of a Man
The Long Road
The Miser's Heart
The Battle
A Tale of the Wilderness
The Failure
The Eternal Mother
A Blot in the 'Scutcheon
Billy's Stratagem
The Mender of Nets
Iola's Promise
The Female of the Species
One is Business, the Other Crime
The Lesser Evil
The Old Actor
A Lodging for the Night
A String of Pearls
A Beast at Bay
Home Folks
Man's Genesis
The Sands of Dee
A Pueblo Legend
Two Daughters of Eve
So Near, Yet So Far
A Feud in the Kentucky Hills
The One She Loved
The Painted Lady
The Muskiteers or Pig Alley
Brutality
The New York Hat
The God Within
Three Friends
The Telephone Lady and the Girl
Oil and Water
The Sheriff's Baby
A Little Tease
The House of Darkness
The Yaqui Cur
Death's Marathon
The Mothering Heart
The Reformers
Two Men on the Desert

Also two, three and four reel features not yet released for exhibition in America, including **Judith of Bethulia, The Massacre, The Battle of Elderbush Gulch,** and **Wars of the Primal Tribes.**

ALBERT H. T. BANZHAF, Counsellor-at-Law,
Personal Representative.

FEATURE FILMS

The Heart of a Princess (Warner's Special Feature).—The three sons of the Sultan Abdullah, Ali, a horseman; Selem, a swordsman, and Ahmed, a scholar, all seek to win the Princess Paribanou. She loves Ali, for his goodness; Selem, for his strength, and Ahmed, for his beautiful eyes; but cannot choose the favored suitor. Finally, pressed for an answer, she informs the three brothers that she will marry the one that goes out into the world and brings her the most wonderful present. Ahmed secures a miraculous apple that can cure all ills; Ali buys a magic rug that can transport its owner to any point he may desire to go, and Selem obtains a marvelous telescope that can bring to one's vision any object its possesser cares to behold. The suitors meet at an inn in a foreign land, and, through Selem's telescope, discover that the princess is at death's door. They stand on Ali's rug, and are immediately conveyed to her sick bed, where Ahmed, with his apple, restores her to health. As each present contributed equally to the saving of her life, the princess is still unable to come to a decision. The Sultan, desiring to help her out of the dilemma, suggests that the suitor shooting his arrow farthest can claim her hand. Now follows the flaw in the story; the princess obtains a divine charm to speed Ahmed's arrow. He shoots it so far that it cannot be found, which would make her the bride of Ali, whose arrow won over Selem's. She, however, secures the latter's telescope, and, with its wonderful powers, locates Ahmed's lost arrow, transports herself to it with Ali's magic carpet, and eventually marries the lovely-eyed one. An extraordinary picturization of an Arabian night's tale, faithful in its presentation, and beautifully enhanced in the splendor of its Oriental setting. Throughout its three reels the piece never for a moment either drags in action or dulls in interest. Blate Albert as the princess offers a bit of artistry that will make the film long remembered. A cast of unusual strength gives her excellent support. Photography good. G.

The Ultimate Solution (Bison, Dec. 20).—Actuated by a spirit of adventure, Colonel Burton, while traveling in India, steals a statuette god from the Temple of Girzah. A cooly in the officer's employ informs the templars of the theft, and the high priest decides to avenge the desecration. That night a thug enters the colonel's house, attempts to secrete a deadly snake in his room, is discovered by Burton, and shot. The following day the officer gives a boating party to some friends. The cooly carsman tips the boat over, but the entire party all manage to swim ashore. During Burton's absence a templar enters his bungalow, and pours a vial of poison into the officer's liquor. Burton's Indian servant takes a drink from his bottle and drops dead. His master finding the body on his return, discovers the cork drawn from the bottle, and pours out its contents. Burton and his nephew, William Clifford, return to America. Shortly after his arrival the colonel's eyes beginning to fail him, he employs Phyllis Gordon as his secretary. She arrives at the officer's residence immediately after a cooly thug has driven a dagger into Burton's back, and killed him. The footman, suspecting the strange girl of having committed the crime, locks her up in the trophy room. While he is going for the police, Phyllis escapes. She obtains another position with Mrs. Ashton, accompanies the lady to Newport, and there meets Clifford. Burton's nephew falls in love with Phyllis and marries her. On their arrival at the Burton home, Rainbridge, the footman, recognizes Phyllis, and proceeds to blackmail her. Mrs. Clifford discovers the dead officer's diary, reads the notations referring to the theft of the god and the succeeding attempts upon Burton's life, and informs her husband of the footman's blackmailing scheme. Rainbridge is caught in the act, and, as he attempts to escape from the police, is shot and captured. A remarkably powerful film, replete with tense melodramatic incidents. All the characters are so well played that it would be difficult to select one for special commendation. The director has displayed great versatility in giving the piece its many appropriate settings and in screening his effects. The man behind the camera presents a clear two-reel canvas. G.

The Penalty (Cines, Nov. 11).—A scenic drama taken in the mountains of Europe with true artistic feeling for picturesque backgrounds. But that is all. The plot is nothing at all. The story has missed a number of opportunities to make an interesting production, and the general impression is that the Europeans have given us their version of our "Western" films—and what a difference. Nor have they missed putting in that essentially European touch—the reputation of the woman. The story starts with the killing of a man, and with this on his mind, with true European conventionality the murderer can see no other way out but suicide. The play is elementary, the acting mediocre, and, if suicide is the only solution, it would have been better not to have produced the play at all. The whole offering is saturated with Continental mediocrity, and the only pleasing feature, as said is the wonderful beauty of the scenery. Jim kills an overseer, who is rough to an old man, a friend of Jim's. And ever after that, Jim goes around with a gun on his shoulder, like the miser in the fairy story who was compelled to carry his gold on his back as punishment for the rest of his life. So Jim becomes an outcast and wanders in search of food into the home of a peasant, the latter having a daughter, Janet and a son, Louis. Janet and Jim fall in love, and the background these thoughtful lovers choose for their stolen interviews is so beautiful that we almost feel inclined to forgive them for their other faults. Now, brother Louis dislikes Jim as a lover, especially after he finds out who the fugitive is from the marshal. So after Louis gets into a very heated dispute with Jim, said dispute leading to the extent of Jim slapping Louis on his cheek, Louis informs the marshal of the fugitive's whereabouts. Now, the marshal happens to be the brother of Jim, but he does not do anything about it, except to do his duty, and arrest said brother, although troubled mightily. The arrest was only accomplished after a most exciting walking chase, and still more intense gun fight in which Janet was unhappily in the same room with Jim, who was pretty busy shooting bullets, but who, nevertheless, in European eyes, should have had a third disinterested party in the room as escort. So Jim gives himself up, and is locked in jail, and that night Janet brings a pistol to the window over his cell, and after an affectionate farewell, which, however, could never be truly European where there were the iron cell bars between the two lovers, Jim kills himself. F.

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MUTUAL FILMS

He Couldn't Lose (Thanhouser, Nov. 16).—A one-reel comedy based on the idea behind Brewster's Millions, with a more dramatic climax. The story is interesting and amusing, the acting good, the reproduction clear. Nicholas was a ten-dollar-a-week clerk until a fortune of $50,000 was left him, with the added proviso, that if he managed to spend the mere $50,000 foolishly within five months he would inherit a million. Most unfortunately everything that Nicholas ventures into turns out favorably. His clothes must have cost him a good part of the fortune, but he still has some left, and proceeds to bet on the "long shot" horse at the races. Long shot wins, and an honest "bookie" insists upon paying our hero his gains. Nicholas gets similar results betting on a motor boat race. In desperation he buys a borax mine from a crooked promoter. On the day he goes, penniless, to collect his million, a telegram comes to him, saying that the borax petered out, but that gold was discovered, and please to accept the present dividend of one million dollars. Whereupon he politely tells the lawyer, "I don't need your old money." F.

A Clothes Line Quarrel (Thanhouser, Nov. 21).—A commuters' comedy in one reel, that bases its interest on the presence of two children in the play. The story is thin, leaving no opportunity for the actors. Photography good. Two commuters and their wives and the boy of one family and the little girl of the other family are living in peace next door to each other. Each morning the two hubbies race side by side for the 8.18. The boy is detained after school, and, being teased by the girl, he slaps her. This starts the "vendetta" between the two families. The children "make up" long before the parents, for they wander off into the fields and become lost. Anxiety and a desire to unite forces lead the two families to search together, and the finding of the kids brings about a commuters' reconciliation. F.

Looking for Trouble (Thanhouser, Nov. 9).—A child, whose doll has been chewed up by a bulldog, sees, the next day, a beautiful dolly displayed in a store window. She takes her savings bank to the store, only to learn from the salesLady that it contains fifty cents and that the price of the doll is ten dollars. Desirous of spending her fifty cents, the child enters an insurance agent's office and sets a half dollar per week accident policy. After studying the rate of damages paid for the loss of an eye, leg or arm, she decides to cripple herself in order to raise the ten dollars with which to purchase the coveted doll. After failing to get hurt by venturing in front of a street car, automobile and dynamite blast, she in vain tries jumping off the dock or from a telegraph pole, but in each instance is rescued. When she arrives home she thinks the accident policy is a hoodoo, and stepping on a rocker to throw it out of the window, she falls and breaks her arm. A highly improbable and nerve-racking story, but played with such febrile intensity by a most impressionable child as to readily win the audience's favor. The finesse of things never escaped the eye of the film director. Only an expert photographer could have succeeded in snapping the hair-trigger accident scenes. G.

Their Great, Big Beautiful Doll (Thanhouser, Nov. 23).—This is a pretty child story, made interesting by the Thanhouser twins and the Thanhouser kiddies. It is just a simple little tale of two families of children—the one rich and the other poor. One day the beautiful French doll of the twins is stolen, and the baby wandering from the poor home when the mother has gone to work, wanders out on the street. The twins happening along put the child in the doll carriage, and play with her, calling her their great, big beautiful doll. Meantime the house is set on fire by matches struck by the child previous to her coming out on the street, and the mother coming home is grief stricken at the loss of her child, who is shortly restored to her arms, while the twins sob out their hearts for their great, big beautiful doll. M.

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NEXT—The Stolen Plans—Dec. 9.

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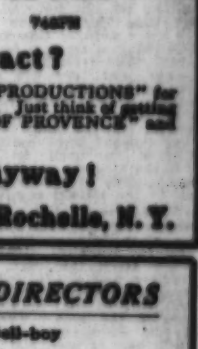
NEXT—Alecia's Strategy—Dec. 5.

GEORGE A. LESSEY — The Phantom Signal—3 reels; The Vanishing Crackesman; The Guanmaker of Moscow
NEXT—Peg o' the Movies—Dec. 12.

ESTELLE ALLEN



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REVIEWS OF LICENSED FILMS

The Lost Chord (Essanay, Nov. 18).—A one-reel drama based on the poem of the same name by Tennyson. It does not follow the meaning of the poem any too closely, the lost chord in this production symbolizing the woman that the organist has lost. The play is one of deliberative acting, in which the work of Lillian Drew as the woman is commendable. The setting, which is ultra-modern, would be more effective with less up-to-date conveniences, such as automobiles for the transportation of the ailing organist. The photographer is to be commended for some beautiful effects. The mixture in the subtitles of plain English and quotations from the poem does not add to the artistic effect. The other motive, that of the woman, who is attracted away from the organist whose accomplishments she admires by a man whose attraction she does not even stop to analyze, is the old question of what attracts people to one another. Gustave, an organist, is an inspiration to Olga, a writer, and in her presence is inspired with a wonderful chord on the organ. Presently the other man comes along, and Olga is attracted away from the organist. The latter is taken sick, and pines away from his blighted love. The doctor grants the dying man a last request to play at his beloved organ. Here he vainly tries to remember the lost chord, for the inspiration that brought it to his wandering fingers is gone. Seated thus at the keys, he passes away. F.

The Port of Missing Women (Selig, Nov. 18).—A one-reel drama by George Willets that deals poorly and weakly with a strong subject. Some of the action is too unlikely to gain our belief. The acting is as good as a plot, which is neither interesting or consecutive, will allow. The whole interest of the film centers on the fact that we are dealing with a wayward girl. The idea of this girl's father starting a "Redemption Farm" is taken from the fact that a good many of our states have institutions for handling this kind of girl in an intelligent manner, but the treatment is not likely to increase the popularity of these institutions. A wayward girl is driven on by the policeman on his beat, and happens into the "lighthouse," where she meets a number of girls similar to herself. She sits down, and tells them how she was not satisfied with the drudgery of the farm, but came to the city where she answered an artist's advertisement for a model. Love for the artist kept her from going back with her father, who was all the time looking for his daughter. All this was shown on the screen, and just as the girl finishes her recital, the father enters the "lighthouse," and he and his daughter fall into each other's arms. He takes her back to the farm, and all the other girls in the institution as well, and say that may come there in the future. Their sole occupation at the farm that we are shown is tantalizing the cows at milking time. The artist makes a special trip from the city to lure her away from the farm, but he goes back alone. F.

A Cause for Thanksgiving (Edison, Nov. 18).—A one-reel drama by Mark Swan dealing with the timely tools of Thanksgiving. A good story that fails in several of its dramatic scenes because the director, or the company behind him, have not gone to the expense of properly staging them. This shatters the reality of the play. At the same time the story teaches that those who are unhappy to the extent of not having anything to give thanks about, have at least the lives of those around them to make them happy, although it sometimes takes a catastrophe to bring about this realization. The acting of Lizzie Conway as the grandmother is very good. A father, who is a human check-book to his family, is continually nagged by his wife and son and daughter for more money. As business is not very good just then, and as the family keep up their importunities, he refuses an invitation from his mother to join her, he, and the family in an old time Thanksgiving dinner. For, he says: "I have nothing this year to be thankful for." The children go to a football game, and, coming home, their train is wrecked. They send a telegram that they are safe to father, but he does not receive it. The children walk to their grandmother's, who lives near the scene of the train wreck. Here their father and mother also arrive, and the sight of the children, safe, when they thought them dead, proves conclusively that "there is much to be thankful for." A thanksgiving dinner follows. The football game and scenes attending the train wreck are not up to the Edison standard. F.

Shadows (Lubin, Nov. 18).—A one-reel drama that is excellent except for the fact of its story being a bit morbid. The play is a plea for sanatoria. There is a convincing atmosphere about this play, a well sustained air of mystery and a fine and unexpected climax that sweeps away with its solution some of the morbid features that oppressed us during the weaving of the plot. The acting of Edna Laby, Frank Tidmarsh, and Lionel Adams, as the girl, her father, and the artist, respectively, is all very realistic. The photography adds to the poetry of the settings. Evelyn Thorn and her father live in a town where the populace will have nothing of the girl. To her questions as to the reason for this, the priest answers that it is best that she does not know until it is necessary. Lester, an artist, meets the girl, and they fall in love. The priest happens on where the lovers are, and takes the girl aside. He tells her that she must never marry, "for the sake of the little ones that may come," because there has always been a trace of insanity in the Thorn family. She writes a note to the artist, advising him that she must never see him again. When she arrives at home, she finds her father, well all these years, with the germ of insanity suddenly showing in his actions. She understands now why the people have always shunned her. The father commits suicide, and temporarily crazed by the double shock, she attempts to throw herself in the lake. The artist rescues her in time, and carries her home. Here the doctor greets them with the good news that papers that Thorn left prove positively that Evelyn has not a drop of the Thorn blood in her veins; that she was adopted when a baby. The priest now blesses their union with his consent. F.

Nora's Boarders (Edison, Nov. 17).—Sydney Booth has written the story upon which this film is based, and which has been produced by one of the numerous capable directors of the Edison studio. Gertrude McCoy and Benjamin Wilson open the picture, the former as the pretty Widow MacIntyre, and the latter as her attentive admirer, who she afterward marries, much to the chagrin of the half dozen or so male boarders, who answer her advertisement as applicants for her spare rooms, each one with the hope of posing as the accepted suitor of the fascinating widow later on. Frank A. Lyon, William Wadsworth, Edward Boulden, William Bechtel, Edward O'Connor are among the lovesick boarders. Gertrude McCoy has made the most of a situation that has not offered her strong opportunities, playing with animation and intelligence. Alice Washburn as Amelia Pinkum adds her usual dash of the eccentric as she appears as purchaser of Widow MacIntyre's boarding house on the eve of the widow's marriage to the man of her choice. The business of the play and the competency of the cast of players are the production's strongest drawing cards. M.

He's a Lawyer (Biograph, Nov. 17).—On the same reel with A Cure for Suffragettes. A fair amount of merit, judging from a farce-comedy standpoint, is found in this picture. The plot is quite as well developed as a half-reel of film will allow, the characterization is good, but the farce element is scarcely as marked as in the previous picture, and with the exception of the role of the clerk in Mr. Barker's office very little eccentricity is displayed. Nevertheless the picture is enjoyable, and elicits a good deal of mirth from the audience. M.

The Two Fathers (Lubin, Nov. 17).—Rather an unusual situation in this film affords considerable amusement to the spectator. The idiosyncrasies of the mother-in-law have been dwelt upon at length many times ever, while father-in-law has been left in a supposed atmosphere of sunny good nature. In the film in question the young couple are being visited by their respective fathers who far one another's nerves at first contact; and the effect of that far, be it known, lasted until after many shameful incidents had occurred and gone their way. Neither did the extremes of hatred and brotherly love meet, until one day at a supreme moment of vengeance a hole bored in the bottom of the rowboat about to be launched by the other caused swift pangs of remorse in the heart of his opponent and a rescue from drowning cemented an unspliced friendship. Barring one or two inconsistencies the picture is a thoroughly enjoyable one. M.

In the Same Boat (Pathe, Nov. 15).—A clever comedy with an excellent climax and an appropriate title. It bubbles with fun. The photography is fine. The part of "Snuffy" is taken by Charles Arling. Snuffy is wooing the widow, when little Willie, the widow's boy, happens to pull the luxurious wig from Snuffy's head. As the widow has just remarked that she could love him only because of glorious hair, he naturally tries to hide his cranial nakedness by running away. The guests pursue him, and are getting into the room, for they think he has gone insane, when he dives out of the window, and runs to the water. Still pursued, he gets a big barrel and sets out to sea in it. He drifts toward a rock where by chance little Willie has become marooned. They are both rescued by the guests in a boat, the widow among them. Snuffy thinks his love is now hopeless, for she sees his shining baldness, but to reassure him she lifts the wig that covers her own bald head, and they realize that they have a great many traits in common. F.

His Inspiration (Biograph, Nov. 18).—A first-class one-reel drama that has lots of thought given to the story, is intelligently staged, and contains clever interpretations by an able cast of actors. It is the old story of infidelity without any of its attractive side apparent. On the contrary, it is a wholesome lesson for the erring. The lack of subtitles is an attractive feature in a film so comprehensively staged. The title is a bit of symbolic caption, the inspiration of the artist being the women who surround him, and, when they desert him, the inspiration fails. Suspense and denouement are fine. An artist meets a young girl with whom, in his way, he is instantly smitten. She informs him that a match has been arranged for her with a wealthy Englishman, and leaves with her fiancee, although she is plainly smitten by the artist. While the latter is at work with his model, a letter from the publisher of some of his work, comes, offering him a remunerative contract. In his joy and thinking the model the inspiration, he marries her. This couple, and the Englishman and his wife, the young girl, Frances, meet at a reception. The old passion revives in the breasts of the artist and Frances as they find themselves alone in a side room. He writes her a note to come to his studio that afternoon. Foolishly she comes, but drops the note, and the telephone operator picks it up. When her husband, the Englishman, comes along, he is given the note, and, reading it, starts at once for his revolver at home. In his hurry he dropped the note, and the artist's wife, who is out on a shopping expedition, reads it and hurries home. Here she surprises her husband and Frances, but before she has time to speak, the Englishman's knock is heard. Resourceful, she arranges the table as if for afternoon tea, and the infuriated Englishman is forced, if somewhat dubiously, to think himself mistaken. He departs with his wife, whose future has been saved by the other woman. The latter denounces the artist, and leaves him to his life of lonesomeness, his inspiration gone. F.

A Cure for Suffragettes (Biograph, Nov. 17).—On the reel with He's a Lawyer. The most amusing thing about this farce-comedy is the manner in which the babies unconsciously do their part toward the comedy of the situation. Tears flow freely from the youngsters' eyes every moment they are before the camera; neither is facial expression lacking in the portrayal of their wounded feelings, as the policemen jostle with them through the crowd to quell a riot among their suffragette mothers who have chosen to vent their wrath on an unworthy dissenter. The children have previously been removed by the policemen from the carriages in which they have been left by their suffrage-mad mothers, and carried to the police station. One of the closing subtitles, "Every suffragette's a mother," is evidently intended as a clue to the intention of the picture, which, by the way, gets over with the audience. M.

Mr. Gaston From Paris (Pathe, Nov. 18).—A one-reel burlesque, in which the character acting is good, and furnishes lots of laughter, but in which the background was not set up with enough care to give the characters the necessary atmosphere. There are several flaws in the production. A French chef has a dish-washing daughter whom he cannot marry. Gaston, a waiter, who has been employed by the management at the chef's bidding, promises out of joy, to marry the daughter. However, after he sees her he changes his mind. The chef and his assistants conspire to force Gaston to marry the daughter, but he escapes with a pretty maid, who is more to his liking. On the same reel with Flowers of Japan. F.

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THE VITAGRAPH COMPANY

REVIEWS OF LICENSED FILMS

The Abduction of "Pinkie" (Seliz, Oct. 16).—Mr. Foxy, wishing to injure Mr. Fussy with a widow with whom they are both in love, hires a negro to steal her poodle while his rival is taking him out for an airing, and substitute the darkey's own mutt in "Pinkie's" place. When Mr. Fussy wakes up and discovers the mongrel on the end of the leash, he hires the negro to take care of it. The negro, in the meantime, has taken the poodle to a dog hospital, and when Fussy returns to the widow without her "Pinkie," he is forced to report the matter to the police, who trace the canine and turn him over to him. Mr. Foxy hunts up the darkey, and offers him $20 if he can get the poodle again. The black man traces "Pinkie," and, with Mr. Foxy's aid, they take the poodle out of his basket in Mr. Fussy's automobile, and fill it full of green snakes. Mr. Fussy calls, presents the widow with a bouquet, and then offers her the basket supposed to contain her precious "Pinkie." Its contents mark the finish of Mr. Fussy, and, of course, the widow falls for the foxy Romeo. Though slight in material, this farce, split-reeled with The Golden Cloud, is a continuous smile-provoker. It bears the earmarks of clever direction. The player essaying the character of the negro contributes a neat piece of work. C.

A Sleepy Romance (Lubin, Oct. 18).—Si Hicks, while making love to Bess Brown, falls asleep between tea and declarations of affection. Tom, another suitor, calls, but Si is such a confirmed couch specialist that he cannot repress his favorite exercise even in the presence of his rival, and falls asleep on the latter's shoulder. During Si's snooze, Tom gets busy, and takes Bess down Lovers' Lane. The next morning the Brown's maid discovers Hicks in the parlor still fast asleep. In spite of his somnolent proclivity, Bess accepts Si. On the eve of their wedding, Silas indulges in a little nap, and fails to arrive at the ceremony. Tom takes his place, and the minister marries him to Bess. The merry making wedding guests call on Hicks, disturb his slumber by blowing their horns, and inform him that he has lost out. The pillow-loving Si receives the unfortunate news with great calmness, thanks them, turns over on his back, and is soon lost in the land of nod. A roaring half-reel farce, played so naturally and well by the actor essaying the part of Si, as to produce, between laughter, yawns among the audience. The two suitors make excellent contrasting characters. Directed with both eyes open on the job. C.

The Girl Across the Way (Biograph, Oct. 18).—Attempting to take advantage of a village girl's innocence, a young spendthrift is repulsed. The following day, feeling remorseful, he calls at her cottage, and, through the closed front door, asks her forgiveness and proposes marriage. The girl steps out on the veranda and accepts him. While the two lovers are in each others' arms, the young millionaire's mother sees him across the way through her lorgnette. Desirous of breaking up the romance, the mother persuades her niece to later appear in her son's arms for his poor sweetheart's benefit. The ruse produces the effect intended; but the niece learning that her acting brought about a rupture between the couple, confesses, accompanies her cousin to the girl's home and brings about a reconciliation. The mother, seeing the situation, arrives and attempts to separate her son from his fiancee by threatening to cut off his allowance. The son declares that he is going to make the girl his wife, go to work for her, and does both. Months later, the mother, seeing her son hard at work in the fields, and, unable to move him in his decision, relents, and takes her daughter-in-law to her residence across the way. An interesting story well screened. The meeting of the two girls offers a clever bit of pantomime. The director, in having the boy propose to the girl between a closed door, offers an innovation in film effects. C.

Twice Rescued (Edison, Oct. 16).—While at a Summer resort, Aleck rescues Betty from drowning. Accepting an invitation to call on her, he arouses the jealousy of Easton, her sweetheart. Later, while teaching Betty to row, Aleck learns that she is engaged to Easton. On his next visit he displays a change of front, and, later, turns his attention to another girl. Betty exercises a woman's privilege and breaks off with Easton. To avoid him when he calls again to have her reconsider, she jumps in a skiff and rows out in the bay. The girl loses her oars. Aleck, discovering her plight, jumps in a motor boat, and arrives in time to save her from being run down by an approaching ferry boat. When Aleck discovers Betty's engagement ring missing from her finger, he understands the situation—and folds her in his arms. The situations of the piece are so obviously and mechanically arranged that good acting and competent directorship only succeed in rescuing it from the inevitable. The camera man throws some splendid views upon the canvas. C.

Alkali Ike and the Wild Man (Essanay, Oct. 18).—His wife refusing him anything to eat, Alkali Ike sets out to hunt a job. He is approached by the manager of a side show, running away from a mob enraged at his failure to produce the wild man he is supposed to exhibit, which, during the night escaped from his cage. Alkali accepts the histrionic job of playing the wild man, makes up, and enters the Borneo native's cage. The manager forgets to take Ike to dinner, and when a girl feeds peanuts to him between the bars, out of gratitude, he kisses her hand. The girl reports the pseudo-wild man's indiscretion to the showman, and he jabs Ike in the ribs with a pole. This angers Alkali, and he goes off into the woods, where he suddenly meets the escaped wild man. As they are about to engage in battle to decide "who's who," Ike's pursuers are heard in the distance. The Borneoan is captured by the showman's crew, but Ike, catching one of their horses, makes his escape and arrives home. As he is about to collect the eats, the showman's party arrive, and, mistaking him for the original wild man, start to hang him to a tree. Ike's wife saves him. Augustus Carney and Fred Church as the two wild men, by virtue of their funny antics, succeed in keeping the audience amused throughout the farce. The meeting in the woods is provocative of various sensations. A clever idea, well presented, and photographed. C.

A Plant With Nerves (Pathesplay, Oct. 16).—The leaves of the Mimosa Pudica are the seats of the plant's nerves, which are extremely sensitive to the slightest touch. A severe blow will cause the thirty leaflets, comprising the leaf, to close, while a powerful shock causes apparent temporary death, from which the plant gradually recovers. Electricity causes the plant to curl up. It is also strangely affected by chloroform; a two hours' application being sufficient to produce sleep. The Mimosa Pudica is also susceptible to heat; a lighted match, held at some distance, will cause its leaflets to close. A most interesting and remarkable floral half-reel film for both botanist and layman, which will even cause the deep scientist to sit up and take notice. Built with the Environs of St. Cloud. C.

St. Cloud and Its Environments (Pathesplay, Oct. 18).—Possessing unusual geographical interest, this picturesque film, split-reeled with The Plant With Nerves, shows the winding road to Septmoncel, France. Further on the road has been tunneled through the solid rock. Next, the spectator is treated to views of the little town of L'Essard, the village of Mouthrillant, the new St. Cloud suspension bridge, and the valley of St. Cloud studded with tiny cascades. C.

When Childhood Wins (Pathe, Oct. 29).—One can almost guess the plot from the title; it is the film-old appeal of the grandchild to the obdurate father of the mother who preferred to marry the man she loved. There are no new variations to this story, which is staged in the conventional style in Europe, most of the scenes being interiors. Also to win its way a story of this kind should be particularly pathetic, and this story fails to arouse any great amount of pathos. To make up this trite story we have the obstinate father who refuses his consent to his daughter's alliance with a painter who has made his mark. They marry regardless, and are discovered in their luxurious home with their little girl, who is not only childish in her attraction, but can also read, and it is a fortunate circumstance that she can, as this accomplishment comes in very handily to the help of the director, later on. For this educated child happens to meet her grandfather, and recognizing a photograph which she found in her mother's desk, and, having hastily read the accompanying note, this child marvel concocts a scheme to reunite her elders, and she succeeds. The acting is as good as the scenario will allow. F.

The Horrible Example (Edison, Oct. 29).—Lest the title mislead, we hasten to state that this is a comedy, and a good one, well acted and staged, with a great deal of quiet humor. The prohibitionist refuses his daughter's young man, because he sells corks, and corks are used in the necks of whiskey bottles. He knows this probably through hearsay. So when the prohibition meeting is in full swing we see the father holding up to the gaze of the assembled people the "horrible example," an old actor made up for the purpose, a kind of a decoy bird for the bibulous flock. Harold, the rejected suitor, then hits upon the scheme of putting a couple of new ingredients into a bottle that her father has been using as a cough medicine, and to do this he has to bribe the horrible example to let him take his place, made up so as to defy detection. He does so, and not only the father, but all the other speakers are seized with violent coughs. Under the effects of this softening decoction, the father offers to grant any wish that the horrible example may make, and the latter promptly chooses the girl he wants. The father, fearing exposure as to his condition, is forced to grant the request. F.

The Outlaw (Vitagraph, Oct. 16).—Jim Farrell, a crooked gambler, gets caught cheating at cards, is wounded in the fusillade that follows and makes his escape. Tom Wallace, an outlaw, who has just held up and robbed a stage coach, discovers the gambler, takes him to his cabin and dresses his wound. While he is recuperating, Farrell falls in love with the outlaw's daughter. In the awakening of her love, the gambler is nothing short of a god to the primitive girl. The outlaw, going to town to buy provisions, returns with some old newspapers, in one of which Farrell reads that there is a reward of $1,000 offered for the capture of Tom Wallace. Suspecting his benefactor as being the outlaw wanted by the authorities, the crooked gambler goes to town and informs the sheriff as to his whereabouts. The posse attack the cabin, and the gambler, leading the charge, fires on and kills Wallace. The girl, discovering the gambler's treachery, tells the sheriff and his party of Farrell's ingratitude. The officer hands over to the gambler the $1,000 reward, and tells him to vamoose. As Farrell is riding off ahead of the posse, the orphaned girl picks up her father's smoking Winchester, dashes down the mountain side and nipes him off his pony. Marguerite Gibson's acting, varying from the ingenuous to the intense, is a bit of artistry that marks her as a premiere screen performer. The work of Charles Bennett and George Cooper is also highly creditable. The director made the most of the story's dramatic possibilities, while the man behind the camera never missed one of them. C.

Cupid and Three (Essanay, Oct. 29).—Another quiet one-reel comedy, with the slapstick brand of humor entirely absent. It is well put on, and holds our interest well until the end, where the climax is very weak. Ben and Arthur are after the same girl, and, when the wind gives out one day, Ben comes to her rescue with a motor boat, and leaves the disgusted Arthur still stranded. The latter, to get even, dons one of his sister's dresses, and persuades Ben to take him out in his machine, and get themselves photographed. Celia sees the strange woman with Ben, and, later, is shown the photograph, in which Arthur's face does not show up distinctly. She is insanely jealous, and Ben does not realize the revenge Arthur has played on him, when the girl, Celia, catches on. She persuades Ben to have his picture taken with Celia sitting in his lap to which he has absolutely no objection. This photograph she shows to Arthur, and then to the latter's sorrow announces her preference for Ben. F.

The Stolen Tapestries (Kalem, Nov. 17).—This film has been prettily set; in fact, considerable magnificence is exhibited in the scenes of the interior and exterior of millionaire Roberts's home. The photography of the picture varies, and while some portions are beautifully clear, others are somewhat clouded. Several of the night scenes are worthy of special mention, the contrast of moonlight and shadows, and the conformity of action with the tone of the photography, develop an atmosphere which fits the situation perfectly. The priceless tapestries stolen from the home of the millionaire are traced by Abbott, a young criminologist who is in love with the pretty daughter of Roberts. The thieves are eventually tracked to their den by the aid of dogs, after a couple of bottles of anise seed has been sprinkled over the roadbed where the automobile of the thieves is to pass. The film is not as sensational or highly colored as the ordinary run of this class of picture, and is built along fairly normal lines. M.

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